THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

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LFCA 2002 Conference Preview

The **Large Format Cinema Association** will hold its sixth annual conference in Los Angeles, May 15–17. Four hundred people are expected to attend the meeting, which will include screenings of seven new LF features and three shorts, a films-in-progress session, awards presentations, panel discussions, and a keynote address by noted film critic **Leonard Maltin**. A highlight of the expanded conference will be a screening of a freshly restored print of the three-strip 1952 classic ***This Is Cinerama***, in the newly renovated **Cinerama Dome Theater** in Hollywood, months ahead of the theater's official reopening in September.

Films, new and in progress

The conference will open on the morning of Wednesday, May 15, with a special presentation by **Buena Vista Pictures Distribution** on current and future LF projects from the **Walt Disney Company** and its partners. Although Disney reps to whom *LF Examiner* spoke declined to be specific about what would be included, the session will presumably include clips from coming releases such as ***Treasure Planet***, ***The Lion King***, ***The Young Black Stallion***, and probably a complete screening of the **Touchstone/ESPN** production ***Ultimate X***, which will have opened nationwide a few days earlier.

The new films set to be shown at the conference are ***Australia: Land Beyond Time*** from the **Houston Museum of Natural Science**; ***Horses: The Story of Equus***, distributed by **Imax Corporation**; ***The Human Body***, distributed by **nWave Pictures Distribution**; HMNS' ***Kilimanjaro: To the Roof of Africa***; ***Lewis & Clark: Great Journey West*** from **National Geographic** and **Destination Cinema**; ***SkyDance*** from **aGépro Cinema** in France; and Imax's ***Space Station*** in 3D. Three short films will also be screened: ***In Five Minutes, the Feature***, produced as a curtain-raiser by Montreal's **Giant Screen Consortium** with clips from Canadian LF films; ***Pathways to Quality***, a 5/70 CGI ridefilm produced by **Hellikon** for Volkswagen's Autostadt theme park in Germany; and ***The Trip***, a high-speed ride through London made by **Peter Georgi**. Also included will be one reel of **Jacques Tati**'s 1967 5/70 comedy ***Playtime***, newly restored by Paris' **Gulliver**.

This year's conference will be the first to feature a Films-In-Progress session. The makers of nine films will have five minutes each to describe and present footage from their projects. The nine are: ***Adrenaline Rush***, ***Ghosts of the Abyss*** (3D), ***India: Kingdom of the Tiger***, ***Manatee: The Forgotten Mermaid***, ***Pulse: A Stomp Odyssey***, ***Santa vs. The Snowman*** (3D), ***SOS Planet*** (3D), ***Straight Up! Helicopters in Action***, and ***Train Film***. (*LFX* has heard rumors that **James Cameron** might show up to present his 3D project, *Ghosts of the Abyss*.)

*(See **LFCA** on page 6)*

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Grand Canyon

The Other Hidden Secrets

LF Veteran Peter Crane recounts the history of a landmark LF theater

by Peter Crane

The **Grand Canyon IMAX Theatre** and its signature film, ***Grand Canyon: The Hidden Secrets***, have been identified as an outstanding example of an LF theater and film project. Since the theater's opening in June 1984, more than 28 million visitors have viewed the film in its home base, located about eight miles from the south entrance to the Grand Canyon National Park. In addition, the film, with narrations in at least eight languages, has played to millions of additional viewers in over 150 LF theaters throughout the world. Its popularity continues unabated: it had 27 bookings in 2001, 17 years after its release.

The efforts to develop this project began more than eight years before the theater opened, and on several occasions those working on it came extremely close to throwing in the towel. The most serious setback occurred in 1983, while the theater was under construction and the film was in production.

I'm participating in a book planned for release in 2003 that will describe what happened at this time. The following episode is probably the most bizarre of all the attempts to encroach upon the activities of those who ultimately became the owners

*(See **CRANE** on page 8)*

Premiering This Month:
Jane Goodall's Wild Chimpanzees
Ultimate X
Australia: Land Beyond Time
See page 7.

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Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Contributors to this issue
Jack Roy
Marty Shindler

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Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
Fax: 410-997-2786
editor@cinergetics.com

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Shindler's Site

by Marty Shindler

At the Crossroads — Moving Beyond

Two years ago, as the industry prepared for the **Large Format Cinema Association**'s annual conference, my column, "At the Crossroads," discussed where the industry was heading. I said:

> Today we are at a crossroads. The industry must decide which of several directions to take into the future. Some are viable and will get us to our ultimate destination.

And concluded:

> It is time to stop doing business a certain way just because "that's how it has always been done." A fresh re-examination of our goals and objectives is in order. It will tell us what path to take at the crossroads.

Last year's column, "At the Crossroads – Still" concluded with:

> The LF industry will continue to have its share of ups and downs. However, we have seen how dramatic those changes can be, and if we are wise we will learn how to use them to our advantage.

In this, my third installment of "At the Crossroads," I am pleased to say that the LF industry has moved beyond the crossroads, and not just in isolated instances.

The rapid change of the last few years brought future shock to many, but it has also brought a new sense of reality. Our naiveté is gone. The LF industry, which once considered itself invulnerable and its products evergreen, has recognized its limitations.

The coming years will present new challenges and changes, such as:

Divided markets. The institutional and commercial sectors have continued to split apart. This was inevitable, especially in relation to film distribution, as the commercial sector applied its standard film lease terms, rather than using the traditional structures the LF world has developed over three decades.

The new business model, which some are calling the Disney model, gives the producer a larger share of the box office – up to 50% – in return for free prints and greater marketing support, locally and nationally. Although most veteran LF producers and distributors seem to be sticking with the traditional LF lease deals – distributor takes roughly 20% of the gate, and the theater pays for the print and all local marketing – institutional theaters and producers could benefit by trying variations that approach the Disney model. The recent reductions in print costs can only help that process along.

Product. Films are becoming more distinct as the markets split. ***Haunted Castle*** broke ground last year as the first purely commercial film of the modern LF era. Whether you liked it or not, whether you saw it or not, it had an impact on the industry. This year will see more strictly commercial titles, an important factor for the viability of commercial theaters.

Treasure Planet and the repurposing of ***Apollo 13*** are bold and exciting moves. Their success or failure will have powerful effects on the future path of the LF industry. Disney's original LF productions – ***Ultimate X*** and ***The Young Black Stallion***, for instance – make an important statement. The combination of repurposed and original product may create the critical mass needed to keep the commercial sector afloat.

Of course producers will continue to make films for the institutional market, the nucleus around which the industry grew and evolved. And there will be the occasional crossover films like ***Everest***, ***T-Rex***, and ***Mysteries of Egypt*** that appeal to both segments.

Theater growth. As reported in *LFX*'s special theater issue (*February 2002*), theater growth has declined, but has not stopped entirely. Potential LF clients, commercial and nonprofit, must now consider formats, lease/purchase options, and many other factors, some of which are not directly related to the LF business.

Theater growth will in part depend on whether the respective sectors see an adequate flow of product suitable for their audiences. But it's not just a matter of quantity: quality, content, and popularity are obviously important. If the films put people in seats, the theaters' most basic goal has been met. We are already seeing record levels of production, but will they be sustained?

Competition. Competition is good for everyone. It forces us to stretch further, and in theory makes for better product and services all around. Getting screen time has become difficult, but the competition provides the audiences, the ultimate customer, with more choices.

Ancillary markets. Although still a severely underutilized area, the LF industry has begun to take the ancillary markets more seriously, recognizing that they can represent an important source of revenue. Of particular note, ***Michael Jordan to the Max*** was recently listed by *Video Store Magazine* as the number-two sports video in 2001.

Many on the institutional side are beginning to understand that there is more to LF than the theatrical experience. DVDs that include the film and educational materials are the wave of the future. Reaching a larger audience through video sales and rentals is another way to promote lifelong learning.

Communications. Although there will continue to be disagreement about where the industry should go, even among people in the same segments, we must continue to open new channels of communication. Forums such as LFCA, GSTA and *LF Examiner* represent opportunities to be heard and share information and opinions.

It has been said that to travel hopefully is better than to arrive. The journey continues.

Marty Shindler is CEO of The Shindler Perspective, Inc., an organization specializing in providing a business perspective to creative, technology and emerging companies. Marty may be reached at Marty@iShindler.com.

In Memoriam: Albert Simard

Albert Simard, co-founder of **Imax Le Théâtre À Québec**, died of a cerebral hemorrhage in Quebec city on April 27. He was 70 years old. He is survived by three sons, Philippe, Patrick, and Louis, and a daughter, Natalie. His brother, **Jacques**, partner in the IMAX theater, died in February of 2001 (*see LF Examiner, March 2001*).

Jack Roy provided *LFX* with the following memorial.

Albert Simard

He was my boss and also my friend. The first time I saw Albert, I called him God. When you meet someone like him, you feel secure and feel as though anything is possible. That's the way he was. He inspired me with his perseverance, motivation, audacity, and respect for others. Albert was a phenomenon. His brilliance and generosity were his two best qualities.

He was also a personality. Albert was very well known in Quebec as a sportsman and an organizer, but especially an extraordinary businessman.

Albert had planned on a career as a hotel manager. But as he was finishing his studies in Chicago, his father suggested he return to Quebec to start a new company, Canadian Tire. Albert's career at Canadian Tire ran from 1955 until his death. He also served on the boards of many companies and organizations in our community, and helped many people start their own businesses.

Albert traveled extensively throughout his life, and made several around-the-world trips. He always spoke about the beauty of our world and everybody who knew Albert knew he loved the beautiful and good things of our planet.

This is probably why he was so interested in the splendid images projected on the IMAX screen. In 1994, with some other Quebec businessmen, Albert created **Cinemax Quebec, Inc.**, and became its first president. While construction of the IMAX theater was under way, Quebec television, radio, newspapers, and the public eagerly anticipated the opening. In its first year of operation the theater brought in 600,000 people. It was amazing.

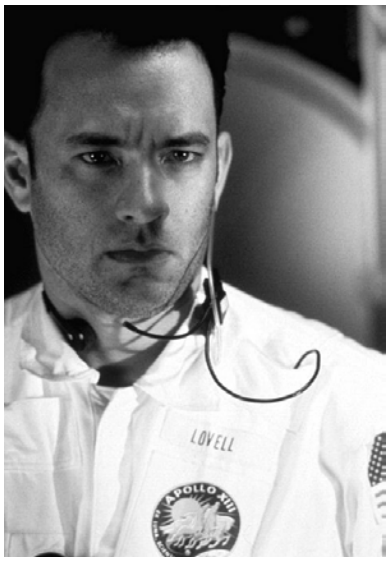
Albert was proud of this accomplishment, although the troubles our industry has experienced recently concerned and saddened him. But he believed in the future of this industry and fought hard with his team at the theater to keep it going. He recently told me "The storm is over, kid." Yes, Albert, you were right.

One of his most precious wishes was to see ***Space Station***. Sadly, he did not get to see it in this life. But he is already out there in space. I am sure that he and his brother Jacques, who died a year ago, are probably already busy reorganizing heaven's administrative structure.

I'll miss you, Albert!

– Jack Roy
Operations and Marketing Director
Imax Québec

The Mailbox



Tom Hanks in Apollo 13: The IMAX Experience, *the first film to be remastered with IMAX DMR.*

Your article, "Apollo 13 in 15/70" (*LF Examiner, April 2002*), references unnamed "technical experts" who doubted that [Imax's digital remastering] process was substantially superior to similar services.

We can understand how someone who has not seen our test footage could make this statement. Because our system is patent-pending, we chose not to disclose information in answer to the extensive list of questions you sent us. We will eventually make some of the technical information available, but suffice to say that there are no other systems on the market that provide similar functions.

IMAX® DMR™ is much more than a software tool: it is a front-to-end, purpose-built system, designed to accommodate day-and-date releases.

You also state that studios wishing to do "blow-ups" independently would encounter no substantial obstacles. You're right — the only obstacle they'll encounter will be that their end result will be a "blow up" of a 35mm print. Conversely, our DMR product will be a digitally remastered release print that will be every bit as big, sharp, and beautiful as a classic IMAX film.

– Brian Bonnick
Senior Vice President, Technology
Imax Corporation

Imagine Entertainment

THE BIZ

FILM STOCK

Munich IMAX in bankruptcy

In late April, the subsidiary of **H5B5 Media** that owns Munich's **Forum Der Technik** filed for bankruptcy protection after creditors threatened to foreclose and an audit revealed greater debts than the company had previously disclosed. The Forum houses Munich's only IMAX theater, now nearly ten years old.

According to a German press report, the insolvency administrator appointed to handle the case expects to find a new investor to save the facility by June, saying it "will not be closed under any circumstances."

The Forum, which is adjacent to the **Deutsches Museum** on an island in the Isar river, includes a planetarium, two 35mm theaters, and 2,000 square meters (22,000 square feet) of exhibit space. The facility was acquired by H5B5, a German film and television conglomerate (and producer of the LF film ***Ocean Men***), last August. The parent company has been hit by several financial setbacks since then, and has laid off many employees.

Monterey IMAX lawsuit proceeds

LEGAL BRIEFS

A lawsuit will determine the fate of a proposed IMAX theater in the seaside town of Monterey, CA. **William Hooper** and **Ellis Alden**, owners of the Monterey Plaza Hotel, are suing Pebble Beach, CA, residents **James** and **Cynthia McGillen**, who have been attempting to build an IMAX theater in the popular tourist location for several years.

The parties made an informal deal in April 1999 in which the McGillens would lease a property adjacent to the hotel to build the theater. Last summer the development was granted a water permit by the local water board, overcoming one of the major obstacles to completion.

McGillen told a local newspaper that after the water permit was granted, Hooper and Alden began considering alternate plans for the property that scaled down the size of the theater and added ocean-front condos. Last December Hooper and Alden filed a suit in which they claimed that they – not the McGillens – own the right to build the theater.

The McGillens are countersuing for financial damages, seeking reimbursement of $700,000 they say they have spent on the project.

DEALS

15/65 rental cameras available

The Fries 15/65 camera

Montreal's **Big Films Inc.** has acquired three 15/65mm cameras originally manufactured by **Fries Engineering** and is making them available for rent. The ten-year-old cameras feature video taps and can shoot up to 32 fps. They have been extensively upgraded since their original manufacture, with new feed paths and vacuum systems, and enhanced movements. The magazines and torque motors have been rebuilt. According to a spokesperson, "the last 15,000 feet of test footage has been steady and true."

Big Films will hold an open house and camera demo for all interested filmmakers at their Montreal offices on May 10. Contact information is available in the Directory at the back of this issue.

ShowPerfect partners with Atlas

ShowPerfect Inc., makers of Phoenix 8/70 projectors, have struck a deal with **Atlas Specialty Lighting** of Hialeah, FL, to handle installation of the company's systems. Altas principal **Bob Ray** and his staff have installed and maintained projection systems at **Walt Disney World**, the **Kennedy Space Center Visitors Center**, **Universal Studios Florida**, and **Sea World** in Ohio.

Hong Kong plans IMAX at airport

The **Hong Kong Airport Authority** is seeking developers to build and manage SkyPlaza, an extension of the airport's passenger terminal that will include an IMAX 3D theater. The facility, due to be completed in time for the opening of the Hong Kong Disney theme park in 2005, will house 60,000 square meters (650,000 square feet) of office space and a retail, entertainment, and exhibition center.

Interested developers have until June 20 to submit letters of interest to the Airport Authority.

Bennett leaves Discovery for BBC

Jana Bennett has left **Discovery Pictures**, which she headed for two and a half years, to become director of television for the **British Broadcasting Corporation**. In that role she will be in charge of the BBC's four broadcast channels in the U.K., six UKTV satellite channels, and the BBC America cable channel in North America.

PERSONNEL

Bennett, a U.S. native, produced Peabody Award-winning *The Human Body/ Intimate Universe* TV series for the BBC in the late 1990s. In September 1999 she joined Discovery Communications in the U.S. as head of The Learning Channel and Discovery Pictures (the LF production division). In that position she was executive producer of the LF film of ***The Human Body***, a co-production with the BBC that was released last year.

Jana Bennett

Fries Engineering

THE BIZ

PERSONNEL

Her successor at Discovery Pictures is **David Karp**, senior VP and general manager of Discovery's digital television networks.

Dinnick departs Imax

Victoria Dinnick, for nine years the head of public, media, and investor relations for **Imax Corporation**, is leaving that position this month to devote her full attention to a retail business she operates in Toronto.

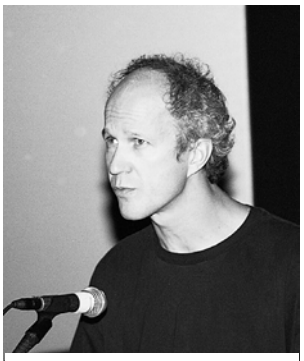
In running this item, *LFX* is for the first time intentionally publishing information we were asked not to disclose. We do this mainly because we believe it was mostly modesty that led Ms. Dinnick to request no coverage of her departure, and partly because by the time this appears she will have left, and will thus be unable to do anything about it.

But seriously, we would like to take this opportunity to express our gratitude for the assistance Ms. Dinnick has provided since we started publishing nearly five years ago. We suspect that not everything that appears within these pages meets with the unconditional approval of Imax (or anyone else in the LF business). Nevertheless, Ms. Dinnick has been unfailingly polite, responsive, and professional in her dealings with us. She has been an excellent representative for the company and it is with some regret that we see her leave the LF business. We wish her well in her future endeavors.

Picard joins NFBC

LF veteran **Andre Picard** has been appointed director general of the French Program of the **National Film Board of Canada**. In this position he will oversee production of French language documentary, animation, and alternative fiction films. He starts May 6.

After eight years in radio, television, and film production, Picard became vice president of film for **Imax Corporation** in 1988, where he was executive producer of ***Rolling Stones At the Max*** and the Oscar®-nominated ***Fires of Kuwait***. After leaving Imax in 1992 he was CEO of **SDA Productions** and president of LF film for **Motion International** (now **TVA International**), where he produced ***Great North***.



Andre Picard

Rey leaves Swiss Museum

Fredy Rey, since 1986 the director of the **Swiss Museum of Transport and Communication** in Lucerne, left that position at the end of April to head up the department of Traffic and Civil Engineering of the canton of Lucerne.

According to Rey, the museum is one of the few "able to finance its running costs by its own efforts." Its 424-seat IMAX theater, which opened in 1996, draws over 450,000 visitors a year.

Rey's successor is **Daniel Suter**

Kinnear joins Shaftesbury

Shane Kinnear has been named vice president of sales and marketing for Toronto-based **Shaftesbury Films, Inc.** According to president **Jonathan Barker**, Kinnear will oversee "all sales and marketing within the Shaftesbury group of companies," which produces features, television, and LF films.

Kinnear was most recently with C.O.R.E, a digital effects and animation company, and before that was with film distributor CFP (now Lion's Gate Films).

Safavi moves to Out of the Blue

Mandy Safavi, formerly head of development and acquisitions at **Iwerks Entertainment**, has joined Out of the Blue Entertainment, where she will develop and produce feature films. Out of the Blue produced the Adam Sandler vehicle, *Mr. Deeds*, which opens in June.

Disney's Treasure Planet *opens simultaneously in LF and 35mm theaters on Nov. 27, 2002.*

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400 Expected for LFCA 2002, Los Angeles, May 15-17

*(from **LFCA** on page 1)*

Films will be screened at Los Angeles' three LF theaters: the **Loews IMAX Theatre** at Universal City Walk, the **California Science Center**'s IMAX theater, and the new **IMAX Theatre at the Bridge**.

Maltin keynote

Leonard Maltin, one of the most recognized and respected film critics in North America, will deliver the conference keynote address following lunch on Thursday. He published the first edition of what is now titled *Leonard Maltin's Movie and Video Guide* in 1969 at age 18, and has written a dozen other books on film-related topics. He has been the film critic for TV's *Entertainment Tonight* since 1982, and served as guest curator for the Museum of Modern Art's film department.

This is Cinerama

The conference is being treated to a special sneak preview of a newly restored print of *This is Cinerama* at the Cinerama Dome theater in Hollywood. The print, prepared for the film's 50th anniversary celebration, will not be shown to the public until September.

Developed by **Fred Waller** in 1952, the Cinerama three-strip 6-perf/35mm/26-fps process was the grand-daddy of modern LF systems. It was the first system to use a wide and deeply curved screen and multi-channel surround sound. The medium's first film, *This is Cinerama*, hosted by noted newscaster **Lowell Thomas**, was fabulously popular and ran for several years, despite being available in only a handful of specially equipped theaters. (In case no one explains this at the screening, it's no coincidence that the film features a water skiing sequence, in addition to the more famous roller coaster and aerial scenes. Believe it or not, Waller also invented water skiing!)

Panel discussions and awards

Three panel discussions will be held on "Funding and Sponsorship," "Marketing and Selling Films to the Public," and "Projecting the Future." A technical session will present the latest developments in new technology for production and post-production.

The LFCA will present three awards at this year's meeting. The **Abel Gance Award** will be given to LF pioneer **Colin Low** "in recognition of a lifetime of achievement in the LF industry" and to the **National Film Board of Canada** for its role in "advancing the industry internationally."

The **Kodak Vision Award**, which honors an outstanding LF filmmaker, will be presented to **David Douglas**, director of ***Bears*** and the Oscar®-nominated ***Fires of Kuwait***. And for the first time, conferees will select one film to be the "Best Film of Festival," with the presentation being made at the Gala Closing Dinner, to be held at the Fantasea Yacht Club in Marina del Rey.

The June issue of *LF Examiner* will have complete coverage of the conference.

LFCA Conference Schedule

(Subject to change)

Wednesday, May 15

7:30 am	Buses leave Hyatt for Universal City Walk	
8:00 am	Continental Breakfast	*IMAX Lobby*
8:30 am	Opening Remarks and Welcome	*City Walk IMAX*
8:45 am	Buena Vista's special presentation	*City Walk IMAX*
11:30 am	Lunch on your own at City Walk or Hyatt	
11:45 am	Buses leave for Hyatt	
1:15 pm	Buses leave for Hyatt	
2:00 pm	Panel Session: "Funding and Sponsorship"	*Hyatt Ballroom*
3:30 pm	Break	*Ballroom Lobby*
4:00 pm	Panel Session: "Marketing and Selling Films to the Public," *Hyatt Ballroom*	
5:30 pm	Opening Reception and Dinner	*Hyatt Ballroom*
8:30 pm	No Host Networking	*Hyatt Bar*

Thursday, May 16

8:00 am	Buses leave Hyatt for *Cinerama Dome*	
8:30 am	Continental Breakfast	*Cinerama Dome Lobby*
9:00 am	Sneak Preview of ***This Is Cinerama***	*Cinerama Dome*
11:45 am	Lunch	*Cinerama complex*
1:15 pm	Keynote Address: Leonard Maltin	*Cinerama complex*
2:00 pm	Buses leave for California Science Center	
3:00 pm	Screening: ***Australia: Land Beyond Time*** and ***The Trip*** (short)	*CSC IMAX*
4:00 pm	Screening: ***Kilimanjaro: To The Roof of Africa*** and ***In Five Minutes, the Feature*** (short)	*CSC IMAX*
4:45 pm	Break	*CSC IMAX Lobby*
5:15 pm	Technical Session	*CSC IMAX*
6:15 pm	Cocktail Reception and Dinner	*Edgerton Court CSC*
8:00 pm	Kodak Vision Award Ceremony	*CSC IMAX*
9:00 pm	Screening: ***The Human Body***	*CSC IMAX*
9:45 pm	Buses leave for Hyatt	
10:30 pm	No Host Networking	*Hyatt Bar*

Friday, May 17th

7:15 am	Buses leave Hyatt for The Bridge IMAX Theatre	
8:00 am	Coffee	*Bridge IMAX Lobby*
8:15 am	Screening: ***SkyDance***	*Bridge IMAX*
9:00 am	Screening: ***Lewis and Clark: Great Journey West*** and ***Pathways to Quality*** (5/70 short)	*Bridge IMAX*
10:15 am	Continental Breakfast	
10:30 am	LFCA Annual Meeting	*Bridge IMAX*
11:30 am	Lunch (on your own)	
12:45 pm	Abel Gance Award Presentation	*Bridge IMAX*
2:15 pm	Break	
2:30 pm	Screening: ***Horses: The Story of Equus***	*Bridge IMAX*
3:15 pm	Break	
3:45 pm	Screening: ***Space Station*** and ***Playtime*** (10-min. 5/70 clip)	*Bridge IMAX*
4:45 pm	Cast votes for "Best Film of Festival" Award	
5:00 pm	Films In Production	*Bridge IMAX*
6:00 pm	Break	
6:15 pm	Panel Session: "Projecting the Future"	*Bridge IMAX*
7:25 pm	Buses leave for Fantasea Yacht Club	
7:30 pm	Closing Gala and Best Film of Festival Award Presentation	*Fantasea Yacht Club, Marina del Rey*
10:30 pm	Buses leave for Hyatt	
11:30 pm	Last bus leaves for Hyatt	

Registration will be available at each location while activities are being held there.

Premiering This Month

Jane Goodall and friend

Jane Goodall's Wild Chimpanzees

"Imagine trekking through the dense foliage of Gombe National Park, on the eastern shore of Lake Tanganyika in Africa. Sunlight streams through breaks in the trees. The heat surrounds you. While few people will ever encounter a chimpanzee in the wild, audiences will feel as though they are alongside these playful and amazingly intelligent creatures when ***Jane Goodall's Wild Chimpanzees*** premieres.

"Meet world-renowned primatologist **Dr. Jane Goodall** and a new generation of young researchers as they lead a giant-screen exploration into the hearts, minds, and world of wild chimpanzees. Befriend the now-famous Gombe chimp families: Fifi, and sons Freud and the turbulent alpha male, Frodo; Gremlin, Gaia, and the endearing Galahad. While witnessing the many communication forms of wild chimpanzees, viewers will also learn how scientific information is accumulated and passed on through generations of scientists."

Jane Goodall's Wild Chimpanzees was directed by **David Lickley** and produced and distributed by the **Science Museum of Minnesota**. It premieres on May 7 at **Science North** in Sudbury, ON, and will be released to other LF theaters in October.

Ultimate X

"All the excitement and explosive drama of action sports is displayed on the giant screen in ***Ultimate X***, a look into ESPN's popular Summer X Games. *Ultimate* X chronicles all the highlights and dramatic stories behind the 2001 X Games in Philadelphia while showcasing skateboarding, biking, moto-cross, and street luge competitions on the giant screen. The film also presents the incredible stories of the athletes themselves, as they compete in their sport's most important event of the year."

Directed by **Bruce Hendricks** and produced by **Art Repola** for **Touchstone Pictures** and **ESPN**. Distributed by **Buena Vista Pictures**. The world premiere is being held at the **Loews IMAX Theatre** at Universal City Walk in Los Angeles on May 6, and opening in 45 LF theaters on May 10.

Ultimate X

Australia: Land Beyond Time

"***Australia: Land Beyond Time*** explores the diversity and uniqueness of Australia's life – life that evolved during the continent's isolation from all other major landmasses. The film surveys some of the most surreal and fascinating landscapes on Earth – from ancient, eroded sea beds and vibrant red sand dunes to the vast jeweled coral reef. It is about the ingenuity of life in adapting to an arid environment and the many strategies that species have developed to survive the most challenging extremes. *Australia* brings to the giant screen animals that hop instead of run, creatures that have fur but lay eggs, and 'bears' that aren't bears at all."

Australia: Land Beyond Time

Australia: Land Beyond Time was written, produced, and directed by Australian filmmaker **David Flatman** and his wife, **Sue Flatman**, for the **Houston Museum of Natural History**, which is also distributing. It premieres at **Liberty Science Center** in Jersey City, NJ, on May 18.

Science Museum of Minnesota
Living Pictures (Australia) Pty.
Photo: John Bramley. © 2002 by Touchstone Pictures. All rights reserved.

Grand Canyon: The Other Hidden Secrets

*(from **CRANE** on page 1)*

and operators of the Grand Canyon IMAX Theatre Venture. Here's what happened. It's a true story, but I've given my own nicknames to some of the more unsavory characters.

Efforts to produce an LF film depicting the magnificence of the Grand Canyon and to build a theater in which to show it date back to 1975. One of the world's largest and most spectacular natural attractions could only be presented cinematographically using the world's largest and most spectacular film format.

Initially, **Imax Corporation**'s marketers focused their efforts on the National Park Service, a division of the U.S. Department of the Interior. For six years they sought unsuccessfully to get authorization to shoot the film and design and build an IMAX theater within the confines of the park. They learned the hard way that the Park Service bureaucracy and politics within the Department of the Interior would not permit them to produce a film that would do justice to the canyon and the film format. The same forces would have insisted that any theater built within the park conform to specifications that would make it totally unsuitable for 15/70 film projection.

So in 1981 efforts were begun to find privately owned land near the canyon, thereby eliminating government control over construction and reducing the degree of Park Service involvement in the film's production.

Once the word was out that a theater site outside the Park boundaries was being considered, many interested parties approached Imax, including individuals, companies, foundations, churches, etc. Most had little or no experience in the LF film or theater business.

By mid 1979, numerous would-be theater developers were searching for land near the entrance to the national park's south rim. The apparent leader in this competition was a coalition made up of the owners of a hotel and two small airlines serving canyon visitors. They first attempted to purchase or lease land directly across from their hotel in the town of Tusayan (now known as Grand Canyon Village). Their discussions with the owner of this property were unsuccessful. He was opposed to any more commercial development within the Tusayan town limits.

Then in late 1979 they were approached by an individual I'll call "M.C." who identified himself as a filmmaker from Houston, TX. He claimed to have formed a corporation called Imat which would produce an LF film about the Grand Canyon. He also claimed that through Imat's connections with an internationally known religious group in Galveston, TX, a 40-year lease would be obtained for the desired property, and that the original coalition would be able to join in a joint venture at a price to be negotiated.

M.C. refused to stay in any hotel unless he could have a room on the first floor.

Whether this was to provide quick escape from a fire or the sheriff, I never learned.

What actually happened between January and May 1980 is obscure. Apparently negotiations between the two groups broke down and Imax was unable to obtain any information on the project. Then in May, M.C. emerged again, this time without any affiliation with the original developers, but with a new partner, "Soupy." A new corporation was formed under the name Amax. (As you can imagine, Imax Corp. was not thrilled with this name.) Nevertheless, M.C. was invited to Toronto on May 21, 1980, to present his project to the Imax founders.

M.C.'s visit to Imax will long be remembered. The LF industry has had more than its share of eccentrics (including yours truly) and M.C. was one of the best. Tall, lean, slightly stooped, balding but bearded, he could have easily passed as a filmmaker. But his actions made him a real one-of-a-kind. He refused to fly on commercial airlines. This meant traveling by train or bus. Try taking a trip from Houston to Toronto by Amtrak or Greyhound sometime.

M.C. refused to stay in any hotel unless he could have a room on the first floor. Whether this was to provide quick escape from a fire or the sheriff, I never learned.

M.C. had a son, aged somewhere between 10 and 14. He accompanied M.C. on all trips. Inseparable? Well, not exactly, for once at any destination, little "Junior" could disappear in front of your eyes, and Toronto is a fantastic city to disappear in. So finding Junior consumed more than 50% of M.C.'s time in Toronto. (Climbing out a hotel room window is a piece of cake when you're on the first floor.)

Many more of M.C.'s personal traits are memorable, but let's get on with the Amax saga.

Despite having many concerns about M.C. and his company, Imax prepared a projector lease, a camera rental agreement, and other documents for M.C. to submit to his investors in Arizona. He assured Imax that approval of these contracts, as well as the leasing of the land and obtaining all other approvals, were "in the bag," thanks to his close ties with members of Congress and the National Park Service. He even suggested setting a date for a groundbreaking ceremony.

Between July and October, meetings were held in Phoenix, AZ, with architects and a general contractor. Preliminary theater drawings were sent to Toronto for approval, but no contracts were signed. Attempts to reach M.C. were unsuccessful, but in late November his partner, Soupy, reported from Oregon that funding had been delayed but would be completed in "a few days."

Subsequent attempts to contact the two partners were futile. They seemed to have

disappeared off the face of the Earth. After several months of frustration, Imax closed the door on M.C. and reopened discussions with the original developers, who had by this time found a desirable theater site and had engaged **Kieth Merrill**, an Academy Award®-winning filmmaker, to prepare a treatment for a signature film. Negotiations with this group continued throughout 1981 and 1982. Funding for the theater and the film was under way. The project continued on schedule and opening was set for June 1984. Then in May 1983, to paraphrase a well-known expression, "The feces hit the centrifuge."

Imax's corporate offices received a frantic phone call from the director of the IMAX theater at the **Denver Museum of Natural Science**. He had just learned that the **Coors Brewing Company** was planning to announce a contribution of US$1 million for an IMAX theater at the Grand Canyon. *Not* with those who had signed contracts with Imax and were already building a theater and shooting a film, but with the Amax group, who had leased land on the opposite side of the road.

Within 24 hours an appointment was made to meet with **Peter Coors**, one of the brewery's directors, at the company's corporate offices in Golden, CO. Representatives from Imax, the theater development company, the producers of the film, and the Denver Museum met at Denver's Stapleton airport, rented cars, and drove to Golden. Peter Coors welcomed them personally and led them into the company's sumptuous boardroom.

He began the meeting saying that he had authorized the million-dollar contribution solely on the recommendation of the company's public relations agency. The agency had assured him that the theater's projection system was identical with that of the Denver Museum. He then put through a call to Coors' public affairs director and the president of the PR agency. Both were asked to come to Golden immediately.

While waiting, Coors talked informally about his family, his company, and its history of corporate citizenship activities. While he was unfamiliar with LF cinema, he was actively involved in supporting the Denver Museum and knew that the new IMAX theater was extremely successful. What he did not know, however, was that Amax was not Imax, and he could not believe that those representing Coors had not discovered this before recommending that Coors support the canyon theater.

The PR consultant, whom I'll call "Lefty," arrived before the company's public affairs director. Coors did not wait. He immediately confronted Lefty with the facts presented by the Imax group. Lefty said he had been told by M.C. that Amax was only the name of the company, and that the theater would "probably" use IMAX technology. With skills honed by years of manipulating the media, he presented a buck-passing scenario that he hoped would exonerate his agency.

Peter Coors did not buy it. The proposed million-dollar contribution was cancelled and the agency was directed to communicate this to Amax immediately. In addition, an article was prepared for release to the media concerning Coors' withdrawal of support. Somewhat later, the agency's contract with Coors was terminated.

After the meeting the Imax group held a brief celebration at the airport, then returned to their respective home bases. Production of the film and theater construction was resumed. Both were completed in time for a grand opening at the canyon in June 1984. And the rest, as they say, is history.

What happened to M.C. and Soupy? What was built on the land planned for the Amax theater? How did the international religious organization deal with M.C.? All this could appear in a future article. If you're interested, let me hear by e-mail and stay tuned!

Peter Crane has been active in the LF industry for more than 30 years. After working with Francis Thompson during the 1964–'65 World's Fair in New York, he worked for Disney's W.E.D. Enterprises for three years. In 1971 he founded Peter Crane Associates, which has been directly or indirectly involved with the development of more than 50 IMAX and special format theaters. Peter can be reached at mike4film@aol.com or by fax at 949-498-5518.

The Grand Canyon IMAX Theatre shortly after opening in 1984.

THE *LF EXAMINER* INDEX

April 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 21.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
4/4/2002	BATB	830,635	22,890,543	122,408	3,802,336	26,692,879	13	67	31	98
	SAA	404,778	9,872,834	76,220	2,333,552	12,206,387	60	25	11	36
	Trex	99,268	38,755,556	48,839	27,141,542	65,897,098	177	5	13	18
	HaunCast	46,944	3,467,239	90,172	4,814,568	8,281,807	58	3	6	9
	CTPA	40,681	2,170,338	47,435	966,428	3,136,766	43	5	7	12
	Galapago	31,688	12,556,637	14,213	4,615,121	17,171,758	125	5	3	8
	TR	26,644	17,401,860	0	12,403,639	29,809,983	240	1	0	1
	CDS	21,313	13,174,175	71,319	10,049,531	23,223,706	119	3	7	10
	Extreme	19,490	11,922,651	8,992	12,498,885	24,421,536	160	3	12	15
	Cyberwor	18,663	10,774,773	119,193	8,384,450	19,159,223	78	5	11	16
	ATSOT	5,036	15,848,642	5,329	19,861,435	35,710,077	328	2	1	3
	MTA	3,642	2,186,247	0	463,174	2,649,174	172	1	0	1
	E3D	2,500	6,169,960	111,690	23,550,607	29,720,567	162	1	14	15
	AlienAdv	2,233	3,938,776	45,274	7,010,565	10,949,341	138	1	9	10
	WOC	0	15,024,107	356	19,118,856	34,143,120	357	0	1	1
	AllAcces		992,683	220	199,936	1,192,620	52		2	2
4/11/2002	BATB	789,534	23,447,548	102,855	3,905,191	27,352,739	14	67	31	98
	SAA	377,488	10,250,322	81,966	2,415,518	12,665,840	61	26	11	37
	Trex	70,123	38,816,864	37,962	27,254,776	66,071,640	178	6	10	16
	HaunCast	48,455	3,515,693	115,080	4,932,648	8,448,341	59	3	6	9
	CTPA	25,934	2,193,164	50,891	1,066,752	3,259,916	44	4	7	11
	Galapago	23,240	12,571,246	12,009	4,637,419	17,208,665	126	5	3	8
	Extreme	18,290	11,940,941	7,749	12,506,634	24,447,575	161	3	12	15
	TR	16,366	17,420,596	0	12,403,639	29,828,719	241	1	0	1
	CDS	16,226	13,189,502	52,402	10,102,731	23,290,496	120	3	8	11
	Cyberwor	16,000	10,789,846	85,975	8,389,409	19,179,255	79	3	11	14
	E3D	2,976	6,172,936	111,996	23,662,603	29,835,539	163	1	14	15
	ATSOT	2,858	15,849,916	5,187	19,869,569	35,719,485	289	2	1	3
	AlienAdv	2,427	3,941,203	45,566	7,056,131	10,997,334	139	1	9	10
	MTA	1,816	2,187,319	0	463,174	2,650,218	173	1	0	1
	AllAcces	0	992,683	220	200,156	1,192,840	53	0	2	2
	WOC	0	15,024,107	1,346	19,120,202	34,144,466	358	0	1	1
4/18/2002	BATB	442,722	23,905,258	68,172	3,973,363	27,878,621	15	67	30	97
	SAA	201,048	10,451,370	41,769	2,457,287	12,908,657	62	26	10	36
	Trex	48,891	38,863,518	34,783	27,330,383	66,193,902	179	9	10	19
	CTPA	36,584	2,232,012	39,856	1,104,399	3,336,412	45	5	7	12
	HaunCast	30,955	3,546,648	100,783	5,033,431	8,580,079	60	3	6	9
	Galapago	29,484	12,600,910	7,657	4,637,923	17,238,834	127	6	3	9
	TR	19,422	17,441,420	0	12,403,639	29,849,123	242	1	0	1
	CDS	16,410	13,204,175	35,825	10,132,617	23,336,792	121	3	8	11
	Cyberwor	13,406	10,810,916	60,668	8,645,043	19,455,958	80	5	11	16
	Extreme	10,166	11,951,107	5,587	12,512,221	24,463,328	162	3	12	15
	E3D	2,670	6,175,303	99,099	23,761,702	29,937,005	164	1	14	15
	MTA	2,469	2,189,788	0	463,174	2,652,962	174	1	0	1
	AlienAdv	2,170	3,943,373	38,985	7,095,116	11,038,489	140	1	9	10
	ATSOT	1,878	15,851,752	3,568	19,871,838	35,723,590	290	2	1	3
	WOC	1,143	15,025,407	1,971	19,122,173	34,147,580	359	1	1	2

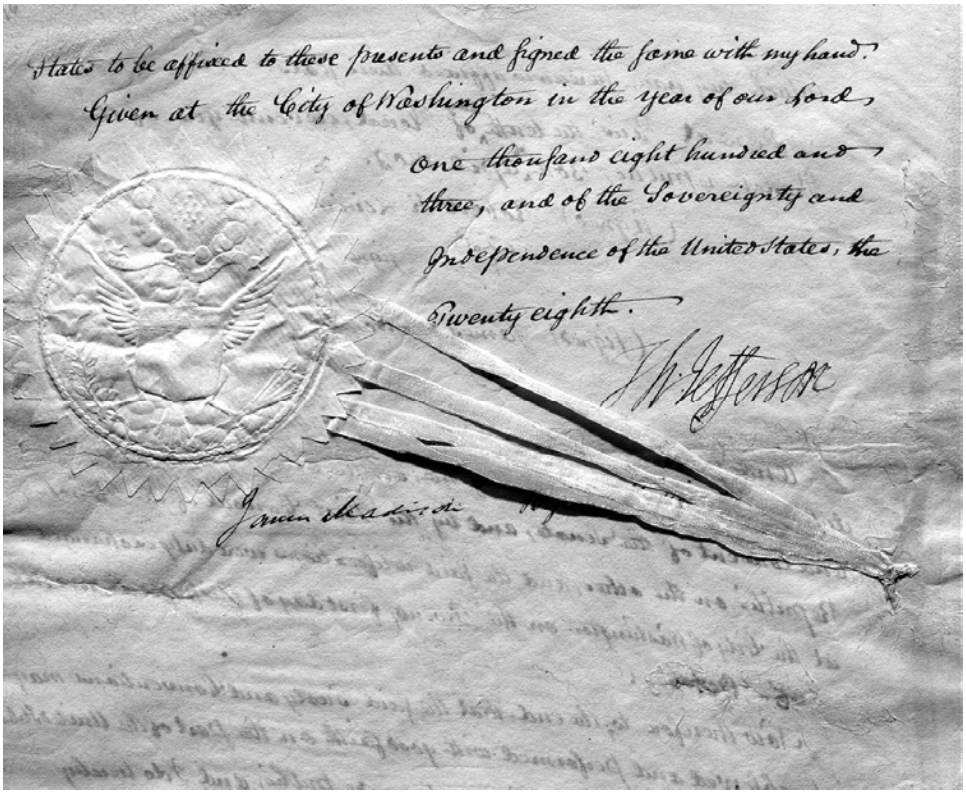
Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
4/25/2002	SpaceSta	767,363	1,330,275	0	26,892	1,357,167	2	28	2	30
	BATB	396,786	24,268,576	69,895	4,043,258	28,311,834	16	67	30	97
	SAA	298,614	10,749,985	43,309	2,500,596	13,250,581	63	26	10	36
	Trex	96,709	39,081,305	35,533	27,364,725	66,446,030	180	5	12	17
	Galapago	29,117	12,633,529	10,092	4,648,565	17,282,094	128	6	4	10
	HaunCast	22,916	3,569,564	80,872	5,114,303	8,683,867	61	3	6	9
	CTPA	21,846	2,251,061	37,453	1,150,006	3,401,067	46	4	7	11
	TR	15,214	17,456,634	0	12,403,639	29,864,757	243	1	0	1
	CDS	14,132	13,217,890	39,599	10,186,275	23,404,165	122	3	8	11
	Cyberwor	13,800	10,820,155	50,447	8,744,496	19,564,651	81	3	11	14
	Extreme	9,455	11,960,562	6,650	12,518,871	24,479,433	163	3	12	15
	MTA	4,334	2,196,128	0	463,174	2,659,302	175	1	0	1
	WOC	3,870	15,029,404	2,050	19,123,208	34,152,612	360	1	1	2
	AlienAdv	3,328	3,946,701	44,123	7,139,239	11,085,940	141	1	9	10
	E3D	2,450	6,178,056	95,685	23,857,387	30,035,443	165	1	14	15
	ATSOT	1,565	15,853,325	4,508	19,876,417	35,729,742	291	1	1	2

*(from **SHORTS** on page 24)*

Document and documentary

In an event coordinated with the world premiere of ***Lewis & Clark: Great Journey West*** at Omaha's **Henry Doorly Zoo** on April 19, a handwritten contemporaneous copy of the 1803 Louisiana Purchase treaty went on display at the Joslyn Art Museum in Omaha, NE. The 16-page Presidential Proclamation, which bears president Thomas Jefferson's signature, belongs to Omaha billionaire **Walter Scott, Jr.**, and will be on display through May 20.

The Louisiana Purchase transferred ownership of 800,000 square miles (2.05 million square kilometers) of territory from France to the young United States, and led Jefferson to order Lewis and Clark on their historic expedition to the Pacific.


States to be affixed to these presents and signed the same with my hand.
Given at the City of Washington in the year of our Lord
one thousand eight hundred and
three, and of the Sovereignty and
Independence of the United States, the
twenty eighth.

President Thomas Jefferson signed this proclamation concluding the Louisiana Purchase in 1803.

© Walter Scott Jr.. National Geographic Society

GSTA drops 24-hr rule in Toronto

For this fall's annual conference in Toronto, the **Giant Screen Theater Association** has dropped its "24-hour rule" which prohibits conference theaters from hosting private events 24 hours before the start or after the end of the conference. The rule was intended to prevent conflicts between such events and official conference activities.

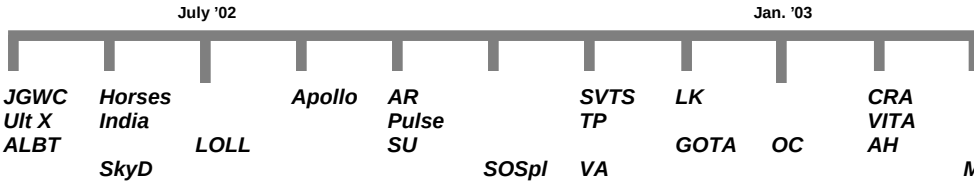
The conference hotel, the Sheraton Centre Toronto is sold out on the day before the GSTA block of rooms begins, so that people arriving one or two days early for a private event might have chosen other hotels and stayed in them through the conference. Since the association relies on filling its room block to obtain favorable rates on meeting rooms and other hotel expenses, the Board opted to drop the 24-hour rule. Companies considering private events are being encouraged to schedule them after the conference ends.

The 2002 GSTA conference will be held from Sept. 30 to Oct. 4, 2002.

MAC Awards deadline: July 1

Entries for the **Giant Screen Theater Association**'s MAC Awards, recognizing Marketing Achievement and Creativity, are due on July 1. The awards will be given out at the group's fall conference in Toronto.

For more information, visit GSTA's newly upgraded Web site: www.giantscreentheater.com.



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Horses: The Story of Equus

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield; narrator: Gabriel Byrne. Release: June 8, 2002.

- Film is complete.
- **Canadian writer Arne Olsen is re-writing.**
- **World premiere will be held in Calgary on June 8.**

India—Kingdom of the Tiger (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; director of photography: Matthew Williams; associate producer, writer: Keero Singh Birla; ***score: Michael Brook****; producers: Afsana Amarsy, Goulam Amarsy; executive producers: Chris Palmer, Ed Capelle. Release: June 2002.*

- Principal photography is complete.
- **Picture is locked, visual effects and sound mix are in progress.**

Skydance

aGépro Cinéma; distributor: aGépro; director: Eric Magnan; cinematographer: Dominique Gentil; editor: Noëlle Boisson; writers: Mireille Cardot, Michel Picard, Michel Sibra; score: Jacques Davidovici; executive producers: Marie Christine de Montbrial, Michel Frichet. Cast: Andrew Henderson, Daisy Bates, Amanda James, Natasha Wightman, Alex Giannini. Release: Summer 2002.

- Film is complete.

Apollo 13: The IMAX Experience

Imagine Entertainment; distributor: Imax Corp.; director: Ron Howard; director of photography: Dean Cundey; script: William Broyles, Jr., Al Reinert; score: James Horner; producer: Brian Grazer; executive producer: Todd Hallowell. Cast: Tom Hanks, Bill Paxton, Kevin Bacon, Gary Sinise, Ed Harris. 90 minutes. Release: August 2002.

- The film is being edited for length by director Ron Howard and digitally converted to 15/70.

Adrenaline Rush: The Science of Risk

Sky High Entertainment/Blue Sky; distributors: Giant Screen Films, Sky East (Asia); director: Marc Fafard; directors of photography: Peter Anderson, Peter Degerfeldt, Goran Widenby; producer: Carl Samson. Release: September 2002.

- Picture is locked. Post work continues.
-

Pulse: A Stomp Odyssey

Giant Screen Films/James D. Stern Productions/ Harriet Leve Productions; distributor: Giant Screen Films; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: September 2002.

- **Picture is locked. Editing is in progress in England.**

Straight Up! Helicopters in Action

SK Vertical Flight; distributor: SK Films; director, director of photography: David Douglas; producers: Jonathan Barker, Diane Roberts; executive producers: Jonathan Barker, Patti Woodside. Release: Sept. 18, 2002.

- February—March: Alpine avalanche rescue and med-evac sequences in Switzerland.
- April: Filming V-22 tiltrotor in North Carolina and Hawk 4 gyroplane in Arizona
- **Principal photography is complete.**
- **May—August: Editing and sound editing.**
- **World premiere on Sept. 18, 2002, at the National Air and Space Museum, Washington, DC.**

SOS Planet

nWave Pictures.; distributor: nWave Pictures Distribution; director: Ben Stassen; producer: Charlotte Huggins. 3D. Release: Fall 2002.

- Animation is in progress.
- February—April: Live-action photography in U.S. and Europe.
- **June: Filming on-camera narrator.**
- **One-third of film is out of film recording and approved.**

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: Fall 2002.

- Picture is locked.
- Sound recording is under way.

Santa vs. the Snowman

O Entertainment; distributor: Imax; director, writer: John A. Davis; score: Harvey Cohen; producers: Keith Alcorn, John A. Davis, Paul Marshall; executive producer: Steve Oedekerk. Cast: voices of Jonathan Winters, Ben Stein, Victoria Jackson, Steve Oedekerk. 3D. Release: Nov. 22, 2002.

—Film recording at DKP/70mm in Los Angeles.

Treasure Planet

Walt Disney Feature Animation; distributor: Buena Vista; directors: John Musker, Ron Clements; script: Barry Johnson; score: James Newton Howard; producer: Roy Conli; Cast: Voices of Joseph Gordon-Levitt, Emma Thompson, David Hyde Pierce, Martin Short. LF version producer: Don Hahn. Release: Nov. 27, 2002.

- Animation is complete and film is in post production.
- The LF edition is being prepared for simultaneous release with the 35mm version.

Ghosts of the Abyss

EarthShip Productions; distributor: Walden Media; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. Release: Late 2002.

- Green screen footage of "ghosts" was shot on 3D HD in Baja California in late February.
- Post has begun.

The Lion King

Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Roger Allers, Rob Minkoff; writers: Irene Mecchi, Jonathan Roberts, Linda Wolverton; score: Elton John, Hans Zimmer, Lebo M.; producer: Don Hahn; executive producers: Sarah McArthur, Thomas Schumacher. Cast: Voices of Matthew Broderick, James Earl Jones, Jeremy Irons, Whoopi Goldberg, Rowan Atkinson. LF version credits: producer: Don Hahn. Release: Dec. 25, 2002.

- The original film is being digitally enhanced for LF screens.

Our Country (wt) (formerly *Music Country*)

Gaylord Entertainment; distributor: tba; directors: Steven Goldmann, Keith Melton; producer: Tom Neff. Cast: Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Release: early 2003.

- **The legal dispute between Gaylord and former production company has been settled. Keith Melton is overseeing completion of the film.**
- **July: Shooting in New York city for new end sequence.**
- **Rough cut has been completed.**

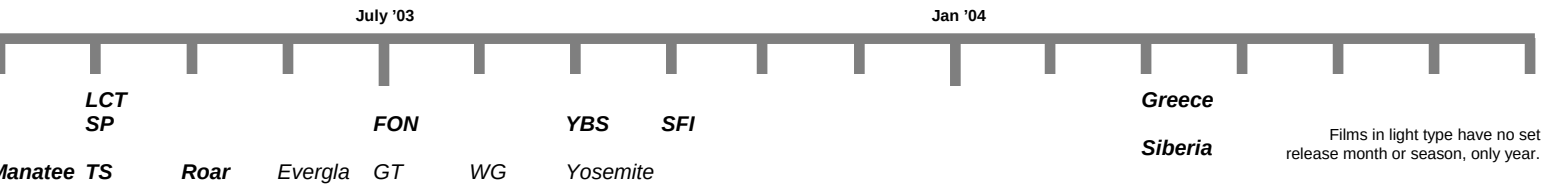
Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writers: Osha Gray Davidson, Stephen Judson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Cast: Howard Hall, Michele Hall, Jean-Michel Cousteau, Maria Jao Rodriguez, Richard Pyle. Release: February 2003.

- Principal photography is complete.
- **Editing is complete.**

Voyage Into the Abyss (wt)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photog-



raphy: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: February 2003.

- March–April: Additional deep-ocean filming in the Pacific and aerial shooting.
- **Underwater photography is complete, but additional topside shooting will be done this summer.**
- Editing has begun.

A Land Called Texas (wt)

Texas State History Museum Foundation; distributor: tba; director: Al Reindert; director of photography: Sean Phillips; producer: Susan Vogelfang; executive producer: GSD&M. Release: April 2003.

- **April: Filmed aerials over Davis Mountain and an oil rig in the Gulf of Mexico; horse round-up outside Alpine, TX, and champion rodeo rider Jerry Diaz; murals and 18th century mission in San Antonio**
- **May: Cotton farming and oil rigs in the panhandle.**
- **Additional filming planned for the fall.**

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista Pictures Distribution; director: Jon Long; director of photography: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2003.

- March: Filmed in New Zealand.
- April: Namibia.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrall, Tom Boyd; director of photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. Release: Spring 2003.

- January: Filmed at research facilities and captured additional footage of wild manatees in Florida.
- **Plan on filming manatees at a research facility this summer, and in the wild in the winter.**

Top Speed

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editors: Stephen Judson, Dale Beldin; script: Jack Stephens, Stephen Judson; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Release: Spring 2003.

- February: Filmed in California, Hawaii, Utah, Arizona, New Mexico.

Roar! Lions of the Kalahari

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, cinematographer: Tim Liversedge; executive producer: Lisa Truitt. ***Release: Spring 2003.***

- **Picture is locked.**
- Editing sound.

Forces of Nature: Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: mid 2003.

- **May: A crew of four will track tornadoes for five weeks in the U.S. midwest.**
- Editing has begun.

The Young Black Stallion

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; director of photography: Reed Smoot; script: Jeanne Rosenberg; producers: Frank Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elyas, Richard Romanus. Release: Fall 2003.

- March–April: Filmed in Namibia and South Africa.

Greece: Secrets of the Past (wt)*

An archeological and cultural odyssey into the birthplace of civilization and into a contemporary land rich with diversity and generosity of spirit.

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; producers: Greg MacGillivray, Alec Lorimore; Release: March 2004.

- May: Principal photography in Greece.

*Secrets of Siberia**

A giant-screen look at the enormous Russian wilderness.

Egoli Tossel Film, Cine Dok; distributor: National Wildlife Federation; director: Frank Mueller; director of photography: Rodney Taylor. Release: Spring 2004.

- April: Filmed tests and scouted in St. Petersberg and Lake Baikal.
- October: Filming in Irkutsk, the Amur Valley, the Altai Mountains, and on the Pacific Ocean.

Not actively in production this month:

The Legend of Loch Lomond
Everglades
Gulliver's Travels
The World's Game
Avalanche Hunter
Yosemite
Search for Infinity

Director Bruce Hendricks (center) interviews BMX track designer Nathan Wessel for Ultimate X.

Photo: John Bramley. © 2002 by Touchstone Pictures. All rights reserved.

Bookings: May 2002 by Film

821 bookings of 95 films in 279 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close
AEK	Berlin Disc	12/1/01	9/30/02
	Bochum IM	9/1/01	8/30/02
	Brisbane WBS	2/20/02	2/19/03
	Frankfurt IM	9/1/01	8/30/02
	Grand Rapids JLT	2/02	11/15/02
	Krakow IT	12/15/01	6/11/03
	Melbourne WBS	2/02	6/30/02
	Montpellier Gau	6/13/01	6/12/02
	Sandton ISA	2/02	2/28/03
	Stockholm	3/1/00	12/31/02
Africa	Malta	2/8/01	
	Sandton ISA	3/15/02	
	Toronto OP	10/15/01	5/25/02
AIWC	Brisbane WBS	9/30/01	5/29/02
	Hull	1/12/02	6/30/02
	Raleigh Exp	**5/31/02**	**1/5/03**
	Saint Louis SC	5/3/02	9/2/02
	Sandton ISA	2/02	9/9/03
	Shakopee	**5/1/02**	**10/1/02**
	Sudbury	9/4/01	10/7/02
AJ	Birmingham AL	1/19/02	5/24/02
	Hastings	2/1/02	8/31/02
	Indianapolis CMI	3/18/02	5/30/02
	Kansas City Zoo	4/1/02	5/20/02
	Lubbock	11/16/01	5/15/02
	Milwaukee	11/9/01	6/13/02
	Philadelphia	1/11/02	6/6/02
	San Diego RHF	10/5/01	5/16/02
	Shreveport	3/17/02	11/1/02
Alamo	San Antonio 2D		
Alaska	**Branson**	**5/1/99**	**12/31/02**
	Edmonton Ody	2/15/02	5/16/02
	Lucerne	2/2/02	7/30/02
	Sioux Falls	2/2/02	6/14/02
	Spokane	**3/15/02**	**9/15/02**
	Victoria	6/1/01	9/19/02
ALBT	**Atlanta FMNH**	**3/14/02**	**11/30/02**
	Jersey City	5/18/02	
	Toronto OP	**5/18/02**	**11/30/03**
AlienAdv	Alamogordo	3/1/02	
	Berlin CS	3/1/00	
	Melbourne WBS	3/14/02	3/31/03
	Perth	7/12/01	5/31/02
	Pitea	12/25/01	12/25/02
	Sydney WBS	**8/28/01**	**12/31/02**
AllAcces	Brussels	9/5/01	
	Cape Town ISA	10/1/01	2/28/03
	Hampton	5/24/02	8/30/02
	Perth	11/22/01	
Amazon	Portland	1/1/02	5/30/02
	Sudbury	5/6/02	9/5/02
Antarc	Oakland	1/1/01	3/30/03
ATSOT	Goteborg	10/2/01	10/04
	Jackson MS	3/1/01	5/31/02
	Krakow IT	**4/26/02**	**8/31/02**
	Nuremburg	12/22/01	12/31/02
	Rochester Cmk	**2/8/02**	**6/30/02**
BATB	Addison Mar	1/1/02	5/02
	Aguascalientes	1/1/02	5/02
	Ankara	1/1/02	5/02
	Apple Valley Imx	1/1/02	5/02
	Auckland	1/1/02	5/02
	Baltimore	1/1/02	5/02
	Bangkok	1/1/02	5/02
	Buffalo Reg	1/1/02	5/02
	Buford Reg	1/1/02	5/02
	Calgary FP	1/1/02	5/02
	Charleston SC	1/1/02	5/02
	Cheshire Oaks WVC	1/1/02	5/02
	Chicago Loe	1/1/02	5/02
	Col Springs Cmk	1/1/02	5/02
	Columbus Mar	1/1/02	5/02
	Dallas Cmk	1/1/02	5/02
	Dearborn	1/1/02	5/02
	Denver UA	1/1/02	5/02
	Dublin Reg	1/1/02	5/02
	Edmonton FP	1/1/02	5/02
	Fargo	1/1/02	5/02
	Grand Rapids JLT	1/1/02	5/02
	Guadalajara Ram	1/1/02	5/02
	Halifax	1/1/02	5/02
	Hartford Crn	1/1/02	5/02
	Hong Kong	1/1/02	5/02
	Honolulu Con	1/1/02	5/02
	Houston Edw	1/1/02	5/02
	Irvine Edw	1/1/02	5/02
	Jupiter Crn	1/1/02	5/02
	Kansas City Zoo	1/1/02	5/02
	Karuizawa Sei	1/1/02	5/31/02
	King of Prussia UA	1/1/02	5/02
	La Coruna	1/1/02	9/30/02
	Langley FP	1/1/02	5/02
	Las Palmas	1/1/02	10/02
	Las Vegas Imx	1/1/02	5/02
	Leon Ram	1/1/02	5/02
	Lincolnshire Reg	1/1/02	5/02
	London BFI	12/27/01	5/02
	Los Angeles Loe	1/1/02	5/02
	Los Angeles NA	1/1/02	5/02
	Melbourne WBS	1/1/02	5/02
	Memphis Muv	1/1/02	5/02
	Menlyn ISA	1/1/02	5/02
	Miami Imx	1/1/02	5/02
	Milan WVC	1/18/02	5/02
	Mississauga FP	1/1/02	5/02
	Monrovia Krik	1/1/02	5/02
	Montreal FP	1/1/02	5/02
	Morelia Ram	1/1/02	5/02
	Murrieta	1/1/02	5/02
	Myrtle Beach	1/1/02	5/02
	Nagano Hot	1/1/02	5/02
	Nashville Reg	1/1/02	5/02
	New Rochelle Reg	1/1/02	5/02
	New York Loe	1/1/02	5/02
	Newport	1/1/02	5/02
	Ontario Edw	1/1/02	5/02
	Orlando Muv	1/1/02	5/02
	Osaka Sun	1/1/02	5/02
	Oslo	1/1/02	5/02
	Providence Imx	1/1/02	5/02
	Quebec	1/1/02	5/02
	Richmond SMV	1/1/02	5/27/02
	Rochester Cmk	1/1/02	5/02
	Sacramento Imx	1/1/02	5/02
	Saint Augustine	1/1/02	5/02
	San Antonio 3D	1/1/02	5/02
	San Francisco Loe	1/1/02	5/02
	San Jose	1/1/02	5/02
	San Juan CC	1/1/02	5/02
	Sandton ISA	1/1/02	5/02
	Sandy	1/1/02	5/20/02
	Seattle PSC 2	1/1/02	5/02
	Singapore SC	1/1/02	5/02
	Speyer IMAX	1/1/02	5/02
	Spokane	1/1/02	5/02
	Strasbourg UGC	1/1/02	5/02
	Tampa Cha	1/1/02	5/02
	Tampa MOSI	1/1/02	5/02
	Tampico Ram	1/1/02	5/02
	Tempe Imx	1/1/02	5/02
	Tijuana	1/1/02	5/02
	Toronto FP	1/1/02	5/02
	Tulsa Cmk	1/1/02	5/02
	Umhlanga ISA	1/1/02	5/02
	Valencia Edw	1/1/02	5/02
	Vancouver Imx	1/1/02	5/02
	Virginia Beach	1/1/02	5/02
	Warsaw IT	1/1/02	5/02
	West Nyack Imx	1/1/02	5/02
	Winnipeg	1/1/02	5/02
	Woodbridge FP	1/1/02	5/02
	Woodridge Cmk	1/1/02	5/02
Bears	Apple Valley Imx	3/1/02	3/04
	Boston MOS	10/19/01	6/15/02
	Calgary SC	7/28/01	7/28/02
	Duluth	3/02	
	Edmonton Ody	4/02	9/02
	Hampton	11/13/01	5/13/02
	Houston MNS	10/26/01	
	Hutchinson	10/5/01	
	Indianapolis CMI	11/01	5/02
	Kagawa	**4/1/02**	**9/8/02**
	Mexico City Pap	3/1/02	11/1/02
	New York AMNH	5/02	
	San Diego RHF	1/11/02	8/02
	Taipei MCRC	7/1/01	7/1/02
	Tijuana	5/22/02	9/22/02
	Tokyo TSC	**3/2/02**	**6/23/02**
	Yellowstone	3/02	3/03
Beavers	Branson	3/15/02	5/2/02
	Calgary SC	2/15/00	
BP	Belfast She	11/29/01	12/31/02
	Bochum IM	9/1/01	3/1/03
	Cincinnati	1/1/01	12/31/02
	Frankfurt IM	9/1/01	5/31/02
	Lucerne	5/1/00	
	Melbourne WBS	2/02	6/30/02
	Menlyn ISA	2/02	9/30/02
	Nuremburg	11/28/01	11/27/02
	San Jose	2/5/02	5/3/03
	Sandton ISA	2/02	2/28/03
	Toronto OP	9/25/97	5/31/02
	Valencia Spn	9/1/01	8/30/02
	Wuerzburg	11/01	
CDS	Apple Valley Imx	5/5/02	9/30/02
	Barcelona	**5/4/01**	**8/31/02**
	Berlin CS	1/21/00	12/31/02
	Katoomba	12/10/01	6/10/02
	Madrid	10/24/01	
	Melbourne WBS	**2/18/02**	**6/30/02**
	Munich	1/17/02	6/30/02
	Oklahoma City	10/19/01	5/31/02
	Orlando SC	3/22/02	7/31/02
	Paris Geo	2/5/02	1/31/03
	Pittsburgh CSC	**4/26/02**	**6/16/02**
	Sydney WBS	12/24/99	5/31/02
	Toronto OP	5/18/02	9/15/02
	Toronto OSC	6/23/01	
	Warsaw IT	**2/22/02**	**8/31/02**
Closed	Indianapolis WR	1/15/01	5/02
	New York AMNH	9/22/01	5/13/02
CTPA	Barcelona	11/26/01	11/27/02
	Brussels	9/5/01	
	Calgary EC	9/21/01	
	Hague	12/20/01	6/19/02
	Ichikawa	**4/1/02**	**6/30/02**
	Indianapolis WR	**5/1/02**	**8/31/02**

Film	Theater	Open	Close
	Kaohsiung	1/9/02	11/8/02
	Karuizawa Sei	3/20/02	7/20/02
	Los Angeles Loe	9/14/01	
	Madrid	3/15/02	2/28/03
	Miami Imx	3/4/02	9/3/02
	Mobile	1/9/02	6/10/02
	New York Loe	9/14/01	
	Paris Geo	4/3/02	4/2/03
	Poitiers Imax	2/1/02	1/31/03
	Providence Imx	3/6/02	6/22/02
	Quebec	2/8/02	10/22/02
	Saitama	3/9/02	6/2/02
	Shanghai Dome	12/18/01	12/17/02
	Sydney WBS	3/14/02	3/04
	Taipei AM	7/5/01	6/30/02
	Tempe Imx	**3/11/02**	**7/31/02**
	Toronto OP	9/15/01	9/15/02
	Yokohama SC	3/23/02	3/22/03
CV	Alexandria	3/1/02	2/28/03
	Brussels	7/1/01	
	Garza Garcia	3/7/02	9/7/02
	Goteborg	2/2/02	1/31/03
	Grand Rapids JLT	2/02	11/17/02
	Kofu	4/13/02	6/30/02
	Pitea	**4/6/02**	**4/10/03**
	San Jose	2/02	10/1/02
	Wash NASM	8/8/96	
Cyberwor	Austin	11/17/01	5/24/02
	Berlin CS	11/16/00	
	Birmingham UK	9/29/01	
	Bournemouth She	3/22/02	3/21/03
	Brisbane WBS	12/13/01	
	Bristol	10/00	5/02
	Garza Garcia	12/6/01	7/6/02
	Kaohsiung	6/29/01	6/20/02
	Kuwait City	12/25/00	12/24/02
	London BFI	12/01	
	Malta	5/02	
	Manchester UCI	11/10/00	5/9/02
	Montpellier Gau	1/1/01	12/03
	Perth	12/20/01	
	Poitiers Imax 3D	2/1/01	1/06
	Taichung NMNS	1/1/02	12/31/02
	Toronto OSC	11/10/00	5/3/02
	Warsaw IT	2/02	9/6/02
	Wuerzburg	12/15/00	
DIA	Berlin CS	8/10/00	
	Bochum IM	2/1/02	1/31/03
	Dayton	5/26/01	5/23/02
	Houston SCH	1/18/93	7/12/02
DIS	Birmingham UK	9/29/01	
	Bristol	3/01	6/22/02
	Cincinnati	1/1/01	12/31/02
	Houston SCH	7/30/94	7/12/02
	Huntsville	5/1/01	4/04
	Singapore SC	2/02	5/31/02
	Singapore SC	3/11/02	5/19/02
Dolphins	Barcelona	10/15/00	
	Bradford	5/14/02	9/13/02
	Bristol	12/22/01	8/8/02
	Espinho	8/1/01	7/31/02
	Garza Garcia	**5/6/02**	**12/31/02**
	Hastings	2/1/02	8/31/02
	Laie	5/1/01	4/04
	Saint Louis SC	1/4/02	5/2/02
	Seattle Dome	**5/25/02**	**5/24/03**
	Stockholm	11/24/00	
	Toronto OP	3/1/00	9/4/02
E3D	Amneville Gau	6/27/01	6/30/02
	Barcelona	5/11/00	6/30/02
	Berlin Disc	2/26/99	6/30/02
	Bradford	5/1/01	6/30/02
	Madrid	10/26/00	
	Malta	3/02	
	Manchester UCI	8/3/01	6/30/02
	Perth	7/12/00	
	Singapore DC	6/1/01	5/31/02
E3Dcc	Calgary SC	12/26/00	5/25/02
	Copenhagen	12/1/00	6/30/02
	Karlshamn	6/25/01	9/15/02
	Stockholm	5/5/00	

Film	Theater	Open	Close
EMSH	Castle Rock	3/92	
Everest	Barcelona	5/4/01	
	Belfast She	11/29/01	1/28/03
	Bochum IM	11/1/01	10/31/02
	Glasgow	4/15/02	4/14/03
	Karlshamn	9/15/01	9/15/02
	Krakow IT	**2/15/02**	**10/21/02**
	Malta	12/6/00	
	Mumbai	**4/5/02**	**5/4/03**
	Penrith	10/1/01	9/30/03
	Toronto OP	3/1/99	9/4/02
	Vantaa	9/1/01	8/30/02
	Wash NMNH	10/11/01	10/10/02
Extreme	Berlin CS	4/5/01	6/1/02
	Berlin Disc	5/2/00	5/3/02
	Coomera	7/1/01	6/30/02
	Dallas SP	**5/25/02**	**10/25/02**
	Hague	10/11/01	
	Honolulu Con	2/02	12/31/02
	Louisville	3/16/02	9/02
	Madrid	6/22/00	6/23/02
	Malta	12/6/00	
	Menlyn ISA	**6/22/01**	**3/22/03**
	Munich	4/12/99	6/30/02
	Nuremburg	12/22/01	12/22/02
	Perth	9/10/01	
	San Antonio 2D	**12/18/01**	**9/30/02**
	Speyer Imax	2/02	6/1/02
	Yellowstone	11/1/99	10/31/02
FEOC	Mobile	1/1/02	7/1/02
FOTA	**Taipei MCRC**	**1/02**	**12/02**
Galapago	Bochum IM	9/1/00	8/31/02
	Boston NEA	2/1/02	1/04
	Brussels	5/2/01	
	Fort Lauderdale	10/5/01	10/4/02
	Harrisburg	3/9/02	10/31/02
	Regina	9/1/01	6/30/02
	Sudbury	9/4/01	6/30/02
	Sydney WBS	6/30/01	6/30/02
	Wash NMNH	10/27/99	
	Wuerzburg	12/15/00	
GAW	Zion	5/01	5/02
GC	Bandung	9/1/00	8/31/02
	Bournemouth She	**3/22/02**	**7/31/02**
	Cathedral City	3/15/02	8/1/02
	Fort Lauderdale	3/1/02	9/1/02
	Hibbing	**3/1/02**	**9/1/02**
	Indianapolis CMI	**5/31/02**	**7/4/02**
	Menlyn ISA	**4/1/02**	**10/31/02**
	Milwaukee	9/29/01	6/13/02
	Mumbai	8/15/01	8/14/02
	Munich	4/2/01	12/31/02
	Nuremburg	11/28/01	11/29/02
	Orlando SC	3/8/02	9/27/02
	Singapore DC	5/26/01	7/3/02
	Syracuse	4/1/01	5/17/02
	Wuerzburg	**7/1/01**	**12/31/02**
GF	Sudbury	1/00	12/02
	Victoria	**1/17/02**	**9/9/02**
GN	Leon Exp	12/1/01	5/31/02
	Taipei AM	3/30/01	9/30/02
GP	Raleigh Exp	11/16/01	5/31/02
HaunCast	Amneville Gau	10/30/01	5/31/02
	Bangkok	2/02	6/30/02
	Barcelona	**5/7/02**	**5/7/03**
	Berlin Disc	4/5/01	12/31/02
	Bochum IM	11/8/01	11/30/02
	Bournemouth She	3/22/02	9/30/02
	Bradford	1/1/02	10/31/02
	Brisbane WBS	9/13/01	
	Bristol	8/25/01	8/25/02
	Edmonton FP	2/02	6/30/02
	Galveston	9/9/01	10/31/02
	Halifax	**9/21/01**	**6/15/02**
	Las Vegas Imx	3/12/02	10/31/02
	London BFI	12/01	
	Melbourne WBS	9/13/01	9/30/02
	Myrtle Beach	2/02	12/31/02
	Oslo	2/02	6/30/02
	Sydney WBS	9/20/01	8/31/02
	Wuerzburg	12/1/01	7/31/02

Film	Theater	Open	Close
HB	Aguascalientes	5/23/02	5/31/03
	Baltimore	3/02	10/31/03
	Barcelona	**5/7/02**	**5/7/03**
	Berlin Disc	11/30/01	12/31/02
	Birmingham UK	9/29/01	
	Bradford	10/11/01	10/31/03
	Bristol	10/15/01	10/15/02
	Brussels	5/1/02	
	Calgary EC	12/20/01	6/30/02
	Charlotte	2/2/02	2/28/03
	Chicago MSI	10/12/01	7/18/02
	Copenhagen	1/18/02	12/31/02
	Detroit	2/02	8/02
	Dwingeloo	4/27/02	7/31/02
	Glasgow	10/11/01	9/1/03
	Hague	10/10/01	
	Hull	4/1/02	10/31/02
	Jersey City	10/12/01	10/02
	Kansas City Sci	10/19/01	9/30/02
	London SM	10/11/01	10/31/03
	Los Angeles CSC	10/14/01	9/30/02
	Louisville	1/5/02	6/02
	Manchester UCI	10/12/01	9/30/02
	Mexico City Pap	3/21/02	7/31/02
	Munich	**4/18/02**	**4/30/03**
	Regina	**4/19/02**	**10/20/02**
	San Diego RHF	3/8/02	11/02
	Seattle PSC 1	3/1/02	9/30/02
	Singapore SC	5/20/02	10/31/02
	Stockholm	11/30/01	
	Taipei AM	**5/1/02**	**5/10/03**
	Toronto OSC	10/12/01	10/12/02
	Tsuruga	**4/1/02**	**6/30/02**
	West Nyack Imx	3/11/02	9/30/02
	Winnipeg	3/1/02	9/30/02
HCBTD	San Simeon	8/17/96	
HH	Brisbane WBS	8/30/01	
IOTS	Garden City	1/1/02	9/1/02
	Shanghai Dome	9/1/01	8/31/02
	Toronto OSC	1/8/01	
ITD	Baltimore	3/02	10/5/02
	Berlin Disc	6/1/01	5/31/02
	Boston NEA	12/6/01	
	Brisbane WBS	6/30/01	6/30/02
	Cairo	4/25/02	4/24/03
	Charleston SC	11/20/00	12/31/02
	Chattanooga	5/3/96	5/3/03
	Glasgow	3/1/02	2/28/03
	Harrisburg	9/9/99	8/31/02
	Krakow IT	12/15/01	12/14/02
	Kuwait City	12/25/00	12/24/02
	London BFI	1/02	6/02
	Malta	9/14/01	
	Newport	2/02	8/31/02
	Sinsheim	5/98	
	Wuerzburg	11/01	
JGWC	Toronto OSC	5/10/02	
JIAC	Barcelona	11/1/01	
	Cathedral City	12/25/01	5/1/02
	Copenhagen	1/18/01	12/31/02
	Davenport	3/16/02	7/12/02
	Denver MNS	5/30/02	6/1/03
	Detroit	7/28/01	5/10/02
	Hong Kong	**4/1/02**	**9/30/02**
	Jersey City	3/14/01	5/02
	London ONT	12/15/01	6/30/02
	Memphis Pink	3/2/02	6/28/02
	Mexico City Pap	9/14/01	5/13/02
	New Orleans	1/9/02	7/9/02
	Orlando SC	9/29/01	
	Reno Fleisch	2/5/02	6/3/02
	Rochester MSC	10/25/01	
	Stockholm	3/1/02	3/7/03
	Sydney WBS	2/15/02	7/15/02
	Taichung NMNS	8/28/01	7/7/02
	Toronto OP	3/1/01	9/4/02
	Victoria	9/28/01	5/30/02
Kilimanj	Atlanta FMNH	3/22/02	6/30/02
	Boston MOS	3/15/02	
	Calgary EC	**3/8/02**	**8/21/02**
	Cape Town ISA	3/15/02	

Film	Theater	Open	Close
	Denver MNS	3/8/02	8/31/02
	Fort Worth	3/8/02	9/2/02
	Houston MNS	3/8/02	
	Kansas City Zoo	3/30/02	12/31/02
L&C	**Austin**	**4/20/02**	**8/30/02**
	Branson	**5/3/02**	**4/30/03**
	Dearborn	**5/1/02**	**12/31/02**
	Kansas City Sci	**4/22/02**	**10/22/02**
	Saint Louis Arch	**5/25/02**	**5/23/03**
	Zion	**4/26/02**	**10/31/02**
L5	Brisbane WBS	8/2/01	
	Sinsheim	10/26/96	
LOLL	Hull	3/1/02	6/30/02
LS	Duluth	12/21/01	
	Dwingeloo	5/1/01	4/30/03
	Nuremburg	11/28/01	11/27/02
	Pensacola	3/8/02	9/1/02
LW	Alamogordo	1/1/02	6/30/02
	Atlanta FMNH	9/20/01	9/21/02
	Boston NEA	12/6/01	
	Columbus COSI	1/19/02	5/24/02
	Lubbock	2/1/02	8/02
	Myrtle Beach	**5/1/02**	
	Philadelphia	9/28/01	5/9/02
	Phoenix	6/1/01	6/1/02
	Richmond SMV	4/15/02	12/31/02
	Seoul	12/22/01	7/1/02
	Syracuse	5/18/02	11/02
	Vancouver SW	6/30/01	6/30/02
MJTTM	**Barcelona**	**5/3/01**	**6/2/02**
	Corpus Christi	**3/22/02**	**9/22/02**
	Nagasaki SM	9/1/01	9/30/02
	Paris Geo	12/5/01	
	Sudbury	**1/7/02**	**7/19/02**
MOE	Amneville Gau	8/29/01	8/28/02
	Auckland	10/1/01	6/30/02
	Bandung	9/1/00	8/31/02
	Beijing	**4/28/02**	**4/27/03**
	Berlin CS	8/1/01	6/30/02
	Bochum IM	9/1/01	8/31/02
	Boston MOS	6/16/01	6/30/02
	Bournemouth She	**3/22/02**	**7/31/02**
	Branson	**4/19/02**	**4/18/03**
	Brussels	12/1/01	6/30/02
	Cape Town ISA	3/5/01	2/28/03
	Charleston SC	4/16/02	11/16/02
	Cincinnati	10/1/01	12/31/02
	Cocoa	10/15/01	10/14/02
	Copenhagen	12/1/01	5/31/02
	Hague	10/9/00	6/02
	Hartford Crn	**4/1/01**	**7/31/02**
	Kansas City Sci	2/1/02	7/30/02
	Kuwait City	5/02	5/03
	Las Vegas Imx	10/1/01	9/30/02
	Madrid	10/28/99	
	Melzo	1/1/02	6/30/02
	Munich	4/2/01	12/31/02
	Norwalk	1/1/01	12/31/02
	Oakland	1/1/02	6/30/02
	Orlando SC	3/1/01	6/30/02
	Oslo	10/1/01	6/30/02
	Portland	11/2/01	6/15/02
	Raleigh Exp	11/16/01	5/31/02
	Sacramento Imx	10/1/01	6/30/02
	San Jose	2/5/02	12/31/02
	Shreveport	9/8/01	7/30/02
	Sioux Falls	9/1/01	12/31/02
	Sudbury	1/1/01	6/30/02
	Syracuse	10/1/01	9/2/02
	Toronto OP	10/1/01	5/31/02
	Valencia Spn	1/3/02	6/30/02
	Victoria	11/5/01	6/30/02
	Wuerzburg	4/16/01	12/31/02
MOF	Garden City	12/01	12/02
	Pensacola	11/8/96	
MOTM	Berlin Disc	5/31/01	5/31/02
MTA	Little Rock	1/19/02	
MTM	Edmonton Ody	1/9/98	12/31/02
	Hampton	9/10/98	6/30/02
	San Diego RHF	1/12/01	6/30/02
	San Jose	2/02	5/3/03

Film	Theater	Open	Close
MWH	Atlanta FMNH	11/21/01	11/21/02
	Berlin CS	**10/11/01**	**5/31/02**
	Lucerne	**11/2/01**	**5/31/02**
	Wuerzburg	**11/15/01**	**5/31/02**
Niagara	Bandung	9/1/00	8/02
	Frankfurt IM	9/1/01	8/31/02
	Oulu	**4/13/02**	**4/27/03**
	Taejon NSM	1/1/02	12/31/02
	Tianjin	1/1/01	12/02
Nsync	Birmingham UK	2/02	
	Bristol	3/02	
	Grand Rapids JLT	**3/21/02**	**5/9/02**
	Hull	3/1/02	6/30/02
	Las Vegas Imx	3/1/02	9/30/02
	Lehi	3/1/02	6/30/02
	Lubbock	3/1/02	6/1/02
	Paris Geo	1/16/02	
OM	Berlin CS	1/23/02	6/30/02
	Copenhagen	3/23/02	8/31/02
	Frankfurt IM	11/1/01	11/30/02
	Munich	8/31/01	12/31/02
	Myrtle Beach	3/1/02	2/28/03
	Paris Geo	2/5/02	2/28/03
	Poitiers Imax	1/02	
	Tampa Cha	3/15/02	9/30/02
	Wuerzburg	11/15/01	5/30/02
OnGuard	Singapore DC	2/13/99	12/03
OO	Cathedral City	2/1/02	6/15/02
	Chiba City	**4/2/02**	**6/30/02**
	Columbus COSI	3/16/02	7/5/02
	Dallas SP	5/26/01	5/25/02
	Jersey City	9/4/01	5/02
	Kansas City Zoo	5/21/02	12/31/02
	Milwaukee	3/1/02	9/30/02
	Nagoya OT	**4/2/02**	**6/30/02**
	Phoenix	**5/28/02**	**12/1/02**
	Quebec	**4/26/02**	**9/15/02**
	Regina	3/8/02	10/8/02
	Sagamihara	**4/23/02**	**9/30/02**
	San Diego NHM	3/31/01	12/31/02
	Seattle Dome	10/10/01	10/9/02
	Tijuana	10/18/01	12/31/02
	Valencia Spn	7/14/01	7/12/02
OrigLife	Paris Geo	6/26/01	
OTW	Dayton	9/1/00	5/31/02
	Vancouver SW	5/1/02	11/15/02
Ozarks	Branson	1/93	12/03
PDF	**Oklahoma City**	**3/8/02**	**8/31/02**
Rheged	Penrith	7/1/00	
ROF	Cleveland	11/1/01	5/1/02
RSATM	Nuremburg	11/28/01	5/31/02
S&R	Bochum IM	9/1/01	8/31/02
	Frankfurt IM	9/1/01	8/31/02
	Wuerzburg	11/01	
SAA	Boston MOS	2/16/01	6/02
	Bradford	**1/8/02**	**9/7/02**
	Bristol	2/9/02	8/8/02
	Charleston SC	**11/1/01**	**8/31/02**
	Charlotte	**11/17/01**	**6/14/02**
	Chicago Loe	**2/15/02**	**6/30/02**
	Cincinnati	**2/2/02**	**6/7/02**
	Copenhagen	**10/1/01**	**5/31/02**
	Denver MNS	9/21/01	6/6/02
	Duluth	10/15/01	
	Fort Lauderdale	**3/1/02**	**2/28/03**
	Fort Worth	1/2/02	5/31/02
	Hutchinson	12/14/01	6/13/02
	Indianapolis CMI	**3/1/02**	**8/30/02**
	Little Rock	**9/22/01**	**5/9/02**
	London BFI	**10/19/01**	
	Lubbock	**5/17/02**	**11/16/02**
	Melbourne WBS	**10/25/01**	**4/24/04**
	Munich	6/14/01	6/13/02
	Norwalk	1/18/02	6/13/02
	Penrith	**3/8/02**	**3/7/03**
	Perth	2/14/02	
	Philadelphia	4/5/02	9/26/02
	Phoenix	2/16/02	8/15/02
	Pittsburgh CSC	11/3/01	8/1/02
	Raleigh Exp	**3/15/02**	**12/31/02**
	Saint Paul	**2/7/02**	**10/14/02**

Film	Theater	Open	Close
	San Jose	2/02	10/3/02
	Sandy	8/24/01	8/23/02
	Stockholm	9/21/01	
	Sydney WBS	**10/25/01**	**4/24/04**
	Tampa MOSI	11/16/01	6/27/02
	Victoria	**3/8/02**	**1/15/03**
SacrSite	Alamogordo	1/1/02	7/30/02
SE	Nagasaki SM	8/14/01	8/31/02
	Puebla	3/15/02	9/14/02
Sedona	Sedona	3/28/98	12/31/03
SOA	Dallas AA	2/26/99	
Solarmax	**Huntsville**	**3/15/02**	**3/14/03**
	Hutchinson	**3/15/02**	**3/14/03**
	Oakland	9/15/00	3/30/03
	Pittsburgh CSC	4/12/02	10/17/02
	Sandy	9/14/01	8/1/02
	Taipei AM	3/1/01	2/28/03
SpaceSta	Auckland	4/19/02	4/04
	Austin	**5/25/02**	**11/15/02**
	Baltimore	5/24/02	5/05
	Berlin CS	5/28/02	5/27/03
	Berlin Disc	5/28/02	5/27/03
	Birmingham UK	5/02	
	Boston NEA	5/1/02	4/04
	Bristol	5/02	5/03
	Buford Reg	**4/19/02**	**4/19/03**
	Calgary EC	**4/26/02**	**11/30/02**
	Cathedral City	**5/24/02**	**11/23/02**
	Charleston SC	5/21/02	5/20/03
	Chattanooga	4/19/02	5/23/03
	Chicago MSI	**5/1/02**	**11/30/02**
	Copenhagen	**5/31/02**	**5/30/03**
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	5/23/03
	Detroit	5/11/02	11/02
	Dublin Reg	**4/19/02**	**4/19/03**
	Fort Worth	5/1/02	5/1/03
	Frankfurt IM	5/28/02	5/27/03
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Grand Rapids JLT	**5/31/02**	**5/31/04**
	Hampton	5/24/02	5/05
	Huntsville	5/24/02	5/05
	Indianapolis WR	5/23/02	4/04
	Karuizawa Sei	4/20/02	12/31/02
	KSC 2	**4/19/02**	**4/18/04**
	Langley FP	**4/26/02**	**4/25/05**
	Las Vegas Imx	**4/19/02**	**4/18/04**
	London BFI	**4/27/02**	**4/26/03**
	London SM	5/28/02	5/27/03
	Los Angeles CSC	4/19/02	4/19/03
	Los Angeles Loe	**4/19/02**	**10/18/02**
	Los Angeles NA	**4/19/02**	**5/31/03**
	Melbourne WBS	4/19/02	4/04
	Miami Imx	5/1/02	4/04
	Montreal VP	4/19/02	4/18/03
	Munich	5/28/02	5/27/03
	Myrtle Beach	4/02	
	New Orleans	4/19/02	8/30/02
	New York Loe	**4/19/02**	**10/18/02**
	Niagara	5/31/02	9/30/03
	Nuremburg	**5/9/02**	**12/31/02**
	Osaka Sun	4/19/02	4/04
	Oslo	5/28/02	11/03
	Portland	4/19/02	4/19/03
	Providence Imx	5/9/02	9/18/02
	Quebec	5/02	9/02
	Sacramento Imx	5/1/02	4/04
	San Antonio 3D	5/3/02	11/2/02
	San Diego RHF	5/17/02	2/03
	San Jose	5/1/02	5/1/03
	Seattle PSC 2	5/17/02	5/04
	Sinsheim	**5/9/02**	**5/8/04**
	Stockholm	5/17/02	
	Sydney WBS	4/19/02	4/04
	Tampa MOSI	5/24/02	5/04
	Tempe Imx	5/1/02	4/04
	Tokyo Sei	4/25/02	4/30/04
	Vancouver Imx	5/02	12/31/02
	Victoria	5/31/02	12/31/02
	Wash NASM	**4/17/02**	

Film	Theater	Open	Close
	West Nyack Imx	5/1/02	4/04
	Woodbridge FP	**4/26/02**	**4/25/05**
STTM	Berlin CS	10/12/00	
	Wuerzburg	12/13/00	12/31/02
SupeSpee	Birmingham AL	3/23/02	8/30/02
	Branson	3/23/01	9/02
	Syracuse	9/1/97	6/30/02
T40	Cincinnati	1/1/01	12/31/02
	Cleveland	3/1/02	9/30/02
	Houston MNS	5/17/01	1/3/03
	Norwalk	1/18/01	6/13/02
	Syracuse	2/9/02	6/30/02
T90	Norwalk	11/20/98	12/03
TBAA	Alamogordo	1/1/02	7/30/02
	Calgary SC	**5/25/02**	**12/31/02**
	Oakland	1/1/02	6/30/02
	Oklahoma City	3/8/02	8/31/02
TF	Gurnee	4/15/02	10/31/02
	Pensacola	7/2/96	
	Warner Robins	7/92	
	Wash NASM	7/1/76	
TR	Corsicana	12/14/01	9/7/02
	Richmond SMV	5/1/02	9/30/02
	Vancouver SW	2/2/02	5/5/02
Trex	Belfast She	3/15/02	3/14/03
	Berlin CS	1/21/00	7/19/02
	Berlin Disc	1/14/00	7/31/02
	Birmingham AL	5/15/02	12/31/02
	Bochum IM	9/1/01	8/30/02
	Boston NEA	2/1/02	1/31/03
	Brisbane WBS	6/30/01	6/30/02
	Brussels	9/1/00	6/30/02
	Cairo	4/25/02	4/24/03
	Cape Town ISA	3/1/01	5/31/02
	Cedar Rapids	3/17/02	6/1/02
	Frankfurt IM	9/1/01	8/31/02
	Jakarta	12/15/01	12/14/02
	Krakow IT	12/15/01	12/14/02
	London SM	7/21/01	7/20/02
	Malta	11/30/01	
	Manchester UCI	2/25/02	2/24/03
	Melbourne WBS	2/02	6/30/02
	Memphis Pink	11/3/01	5/26/02
	Mexico City Pap	5/14/02	1/13/03
	Nuremburg	2/7/02	2/6/03
	Oslo	4/12/00	12/31/02
	Poitiers Solido	2/1/00	1/31/03
	Saint Augustine	3/17/02	8/31/02
	Shanghai 3D	9/1/01	8/31/02
	Sinsheim	3/18/99	
	Stockholm	5/18/01	
	Villahermosa	**3/15/02**	**9/15/02**
	Wuerzburg	12/15/00	
TTL	Las Palmas	5/30/01	5/29/02
UGs	Ankara	4/27/01	
	Bournemouth She	**4/15/02**	**10/15/02**
	Jackson MS	**5/3/02**	**9/3/02**
	Munich	2/1/02	
	Sinsheim	4/7/00	
	Syracuse	9/1/01	5/30/02
UX	Addison Mar	5/10/02	9/28/02
	Apple Valley Imx	5/10/02	9/28/02
	Buffalo Reg	5/10/02	9/28/02
	Buford Reg	5/10/02	9/28/02
	Chicago Loe	5/10/02	9/28/02
	Col Springs Cmk	5/10/02	9/28/02
	Columbus Mar	5/10/02	9/28/02
	Dallas Cmk	5/10/02	9/28/02
	Denver UA	5/10/02	9/28/02
	Dublin Reg	5/10/02	9/28/02
	Fargo	5/10/02	9/28/02
	Grand Rapids JLT	5/10/02	9/28/02
	Halifax	5/10/02	9/28/02
	Hartford Crn	5/10/02	9/28/02
	Honolulu Con	5/10/02	9/28/02
	Houston Edw	5/10/02	9/28/02
	Indianapolis WR	5/22/02	10/9/02
	Irvine Edw	5/10/02	9/28/02
	Jupiter Crn	5/10/02	9/28/02
	King of Prussia UA	5/10/02	9/28/02
	Lehi	5/10/02	9/28/02
	Lincolnshire Reg	5/10/02	9/28/02
	Little Rock	5/10/02	9/28/02
	Los Angeles Loe	5/10/02	9/28/02
	Los Angeles NA	5/10/02	9/28/02
	Memphis Muv	5/10/02	9/28/02
	Monrovia Krik	5/10/02	9/28/02
	Murrieta	5/10/02	9/28/02
	Nashville Reg	5/10/02	9/28/02
	New Rochelle Reg	5/10/02	9/28/02
	New York Loe	5/10/02	9/28/02
	Newport	5/10/02	9/28/02
	Ontario Edw	5/10/02	9/28/02
	Orlando Muv	5/10/02	9/28/02
	Philadelphia	5/10/02	9/28/02
	Rochester Cmk	5/10/02	9/28/02
	San Antonio 2D	5/10/02	9/28/02
	San Francisco Loe	5/10/02	9/28/02
	Sandy	5/10/02	9/28/02
	Sedona	5/10/02	9/28/02
	Spokane	5/10/02	9/28/02
	Tampa Cha	5/10/02	9/28/02
	Tulsa Cmk	5/10/02	9/28/02
	Valencia Edw	5/10/02	9/28/02
	Woodridge Cmk	5/10/02	9/28/02
WABOS	Valencia Spn	5/1/00	5/31/03
WAMnv	**Nuremburg**	**5/2/02**	**9/1/02**
	Osaka Sci	3/1/02	5/31/02
	Paris Geo	1/10/00	
	Wuerzburg	3/20/02	11/30/02
Whales	Bochum IM	9/1/01	8/31/02
	Calgary SC	2/2/02	9/3/02
	Charleston SC	3/02	
	Frankfurt IM	9/1/01	8/31/02
	Hibbing	3/1/02	6/30/02
	Jupiter Crn	1/1/02	6/30/02
	Nagasaki SM	7/17/01	7/29/02
	Norwalk	1/1/01	12/31/02
	Sioux Falls	**9/1/01**	**6/3/02**
	Victoria	5/31/02	9/19/02
Wildfire	Roanoke	10/1/01	5/30/02
WOC	**Col Springs Cmk**	**4/16/02**	**7/30/02**
	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
	Warsaw IT	**11/2/01**	**6/30/02**
Wolves	Anchorage	5/14/00	5/04
	Reno Fleisch	10/9/01	5/02
ZC	Zion	5/24/94	

May 2002 by Theater

Theater	Film	Open	Close
Addison Mar	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Aguascalientes	BATB	1/1/02	5/02
	HB	5/23/02	5/31/03
Alamogordo	AlienAdv	3/1/02	
	LW	1/1/02	6/30/02
	SacrSite	1/1/02	7/30/02
	TBAA	1/1/02	7/30/02
Alexandria	CV	3/1/02	2/28/03
Amneville Gau	E3D	6/27/01	6/30/02
	HaunCast	10/30/01	5/31/02
	MOE	8/29/01	8/28/02
Anchorage	Wolves	5/14/00	5/04
Ankara	BATB	1/1/02	5/02
	UGs	4/27/01	
Apple Valley Imx	BATB	1/1/02	5/02
	Bears	3/1/02	3/04
	CDS	5/5/02	9/30/02
	UX	5/10/02	9/28/02
Atlanta FMNH	**ALBT**	**3/14/02**	**11/30/02**
	Kilimanj	3/22/02	6/30/02
	LW	9/20/01	9/21/02
	MWH	11/21/01	11/21/02
Auckland	BATB	1/1/02	5/02
	MOE	10/1/01	6/30/02
	SpaceSta	4/19/02	4/04
Austin	Cyberwor	11/17/01	5/24/02
	L&C	**4/20/02**	**8/30/02**
	SpaceSta	**5/25/02**	**11/15/02**
Baltimore	BATB	1/1/02	5/02
	HB	3/02	10/31/03
	ITD	3/02	10/5/02
	SpaceSta	5/24/02	5/05
Bandung	GC	9/1/00	8/31/02
	MOE	9/1/00	8/31/02
	Niagara	9/1/00	8/02
Bangkok	BATB	1/1/02	5/02
	HaunCast	2/02	6/30/02
Barcelona	**CDS**	**5/4/01**	**8/31/02**
	CTPA	11/26/01	11/27/02
	Dolphins	10/15/00	
	E3D	5/11/00	6/30/02
	Everest	5/4/01	
	HaunCast	**5/7/02**	**5/7/03**
	HB	**5/7/02**	**5/7/03**
	JIAC	11/1/01	
	MJTTM	**5/3/01**	**6/2/02**
Beijing	**MOE**	**4/28/02**	**4/27/03**
Belfast She	BP	11/29/01	12/31/02
	Everest	11/29/01	1/28/03
	Trex	3/15/02	3/14/03
Berlin CS	AlienAdv	3/1/00	
	CDS	1/21/00	12/31/02
	Cyberwor	11/16/00	
	DIA	8/10/00	
	Extreme	4/5/01	6/1/02
	MOE	8/1/01	6/30/02
	MWH	**10/11/01**	**5/31/02**
	OM	1/23/02	6/30/02
	SpaceSta	5/28/02	5/27/03
	STTM	10/12/00	
	Trex	1/21/00	7/19/02
Berlin Disc	AEK	12/1/01	9/30/02
	E3D	2/26/99	6/30/02
	Extreme	5/2/00	5/3/02
	HaunCast	4/5/01	12/31/02
	HB	11/30/01	12/31/02
	ITD	6/1/01	5/31/02
	MOTM	5/31/01	5/31/02
	SpaceSta	5/28/02	5/27/03
	Trex	1/14/00	7/31/02
Birmingham AL	AJ	1/19/02	5/24/02
	SupeSpee	3/23/02	8/30/02
	Trex	5/15/02	12/31/02
Birmingham UK	Cyberwor	9/29/01	
	DIS	9/29/01	
	HB	9/29/01	
	Nsync	2/02	
	SpaceSta	5/02	
Bochum IM	AEK	9/1/01	8/30/02
	BP	9/1/01	3/1/03
	DIA	2/1/02	1/31/03
	Everest	11/1/01	10/31/02
	Galapago	9/1/00	8/31/02
	HaunCast	11/8/01	11/30/02
	MOE	9/1/01	8/31/02
	S&R	9/1/01	8/31/02
	Trex	9/1/01	8/30/02
	Whales	9/1/01	8/31/02
Boston MOS	Bears	10/19/01	6/15/02
	Kilimanj	3/15/02	
	MOE	6/16/01	6/30/02
	SAA	2/16/01	6/02

Theater	Film	Open	Close
Boston NEA	Galapago	2/1/02	1/04
	ITD	12/6/01	
	LW	12/6/01	
	SpaceSta	5/1/02	4/04
	Trex	2/1/02	1/31/03
Bournemouth She	Cyberwor	3/22/02	3/21/03
	GC	**3/22/02**	**7/31/02**
	HaunCast	3/22/02	9/30/02
	MOE	**3/22/02**	**7/31/02**
	UGs	**4/15/02**	**10/15/02**
Bradford	Dolphins	5/14/02	9/13/02
	E3D	5/1/01	6/30/02
	HaunCast	1/1/02	10/31/02
	HB	10/11/01	10/31/03
	SAA	**1/8/02**	**9/7/02**
Branson	**Alaska**	**5/1/99**	**12/31/02**
	Beavers	3/15/02	5/2/02
	L&C	**5/3/02**	**4/30/03**
	MOE	**4/19/02**	**4/18/03**
	Ozarks	1/93	12/03
	SupeSpee	3/23/01	9/02
Brisbane WBS	AEK	2/20/02	2/19/03
	AIWC	9/30/01	5/29/02
	Cyberwor	12/13/01	
	HaunCast	9/13/01	
	HH	8/30/01	
	ITD	6/30/01	6/30/02
	L5	8/2/01	
	Trex	6/30/01	6/30/02
Bristol	Cyberwor	10/00	5/02
	DIS	3/01	6/22/02
	Dolphins	12/22/01	8/8/02
	HaunCast	8/25/01	8/25/02
	HB	10/15/01	10/15/02
	Nsync	3/02	
	SAA	2/9/02	8/8/02
	SpaceSta	5/02	5/03
Brussels	AllAcces	9/5/01	
	CTPA	9/5/01	
	CV	7/1/01	
	Galapago	5/2/01	
	HB	5/1/02	
	MOE	12/1/01	6/30/02
	Trex	9/1/00	6/30/02
Buffalo Reg	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Buford Reg	BATB	1/1/02	5/02
	SpaceSta	**4/19/02**	**4/19/03**
	UX	5/10/02	9/28/02
Cairo	ITD	4/25/02	4/24/03
	Trex	4/25/02	4/24/03
Calgary EC	CTPA	9/21/01	
	HB	12/20/01	6/30/02
	Kilimanj	**3/8/02**	**8/21/02**
	SpaceSta	**4/26/02**	**11/30/02**
Calgary FP	BATB	1/1/02	5/02
Calgary SC	Bears	7/28/01	7/28/02
	Beavers	2/15/00	
	E3Dcc	12/26/00	5/25/02
	TBAA	**5/25/02**	**12/31/02**
	Whales	2/2/02	9/3/02
Cape Town ISA	AllAcces	10/1/01	2/28/03
	Kilimanj	3/15/02	
	MOE	3/5/01	2/28/03
	Trex	3/1/01	5/31/02
Castle Rock	EMSH	3/92	
Cathedral City	GC	3/15/02	8/1/02
	JIAC	12/25/01	5/1/02
	OO	2/1/02	6/15/02
	SpaceSta	**5/24/02**	**11/23/02**
Cedar Rapids	Trex	3/17/02	6/1/02
Charleston SC	BATB	1/1/02	5/02
	ITD	11/20/00	12/31/02
	MOE	4/16/02	11/16/02
	SAA	**11/1/01**	**8/31/02**
	SpaceSta	5/21/02	5/20/03
	Whales	3/02	
Charlotte	HB	2/2/02	2/28/03
	SAA	**11/17/01**	**6/14/02**
Chattanooga	ITD	5/3/96	5/3/03
	SpaceSta	4/19/02	5/23/03
Cheshire Oaks WVC	BATB	1/1/02	5/02
Chiba City	**OO**	**4/2/02**	**6/30/02**
Chicago Loe	BATB	1/1/02	5/02
	SAA	**2/15/02**	**6/30/02**
	UX	5/10/02	9/28/02
Chicago MSI	HB	10/12/01	7/18/02
	SpaceSta	**5/1/02**	**11/30/02**
Cincinnati	BP	1/1/01	12/31/02
	DIS	1/1/01	12/31/02
	MOE	10/1/01	12/31/02
	SAA	**2/2/02**	**6/7/02**
	T40	1/1/01	12/31/02
Cleveland	ROF	11/1/01	5/1/02
	T40	3/1/02	9/30/02
Cocoa	MOE	10/15/01	10/14/02
Col Springs Cmk	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
	WOC	**4/16/02**	**7/30/02**
Columbus COSI	LW	1/19/02	5/24/02
	OO	3/16/02	7/5/02
Columbus Mar	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Coomera	Extreme	7/1/01	6/30/02
Copenhagen	E3Dcc	12/1/00	6/30/02
	HB	1/18/02	12/31/02
	JIAC	1/18/01	12/31/02
	MOE	12/1/01	5/31/02
	OM	3/23/02	8/31/02
	SAA	**10/1/01**	**5/31/02**
	SpaceSta	**5/31/02**	**5/30/03**
Corpus Christi	**MJTTM**	**3/22/02**	**9/22/02**
Corsicana	TR	12/14/01	9/7/02
Dallas AA	SOA	2/26/99	
Dallas Cmk	BATB	1/1/02	5/02
	SpaceSta	4/19/02	4/05
	UX	5/10/02	9/28/02
Dallas SP	**Extreme**	**5/25/02**	**10/25/02**
	OO	5/26/01	5/25/02
Davenport	JIAC	3/16/02	7/12/02
Dayton	DIA	5/26/01	5/23/02
	OTW	9/1/00	5/31/02
	SpaceSta	5/24/02	5/23/03
Dearborn	BATB	1/1/02	5/02
	L&C	**5/1/02**	**12/31/02**
Denver MNS	JIAC	5/30/02	6/1/03
	Kilimanj	3/8/02	8/31/02
	SAA	9/21/01	6/6/02
Denver UA	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Detroit	HB	2/02	8/02
	JIAC	7/28/01	5/10/02
	SpaceSta	5/11/02	11/02
Dublin Reg	BATB	1/1/02	5/02
	SpaceSta	**4/19/02**	**4/19/03**
	UX	5/10/02	9/28/02
Duluth	Bears	3/02	
	LS	12/21/01	
	SAA	10/15/01	
Dwingeloo	HB	4/27/02	7/31/02
	LS	5/1/01	4/30/03
Edmonton FP	BATB	1/1/02	5/02
	HaunCast	2/02	6/30/02
Edmonton Ody	Alaska	2/15/02	5/16/02
	Bears	4/02	9/02
	MTM	1/9/98	12/31/02
Espinho	Dolphins	8/1/01	7/31/02
Fargo	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Fort Lauderdale	Galapago	10/5/01	10/4/02
	GC	3/1/02	9/1/02
	SAA	**3/1/02**	**2/28/03**
Fort Worth	Kilimanj	3/8/02	9/2/02
	SAA	1/2/02	5/31/02
	SpaceSta	5/1/02	5/1/03
Frankfurt IM	AEK	9/1/01	8/30/02
	BP	9/1/01	5/31/02
	Niagara	9/1/01	8/31/02
	OM	11/1/01	11/30/02
	S&R	9/1/01	8/31/02
	SpaceSta	5/28/02	5/27/03
	Trex	9/1/01	8/31/02
	Whales	9/1/01	8/31/02
Galveston	HaunCast	9/9/01	10/31/02
	SpaceSta	5/24/02	5/05
Garden City	IOTS	1/1/02	9/1/02
	MOF	12/01	12/02
	SpaceSta	4/19/02	5/05
Garza Garcia	CV	3/7/02	9/7/02
	Cyberwor	12/6/01	7/6/02
	Dolphins	**5/6/02**	**12/31/02**
Glasgow	Everest	4/15/02	4/14/03
	HB	10/11/01	9/1/03
	ITD	3/1/02	2/28/03
Goteborg	ATSOT	10/2/01	10/04
	CV	2/2/02	1/31/03
	WOC	4/30/02	10/04
Grand Rapids JLT	AEK	2/02	11/15/02
	BATB	1/1/02	5/02
	CV	2/02	11/17/02
	Nsync	**3/21/02**	**5/9/02**
	SpaceSta	**5/31/02**	**5/31/04**
	UX	5/10/02	9/28/02
Guadalajara Ram	BATB	1/1/02	5/02
Gurnee	TF	4/15/02	10/31/02
Hague	CTPA	12/20/01	6/19/02
	Extreme	10/11/01	
	HB	10/10/01	
	MOE	10/9/00	6/02
Halifax	BATB	1/1/02	5/02
	HaunCast	**9/21/01**	**6/15/02**
	UX	5/10/02	9/28/02
Hampton	AllAcces	5/24/02	8/30/02
	Bears	11/13/01	5/13/02
	MTM	9/10/98	6/30/02
	SpaceSta	5/24/02	5/05
Harrisburg	Galapago	3/9/02	10/31/02
	ITD	9/9/99	8/31/02
Hartford Crn	BATB	1/1/02	5/02
	MOE	**4/1/01**	**7/31/02**
	UX	5/10/02	9/28/02
Hastings	AJ	2/1/02	8/31/02
	Dolphins	2/1/02	8/31/02
Hibbing	**GC**	**3/1/02**	**9/1/02**
	Whales	3/1/02	6/30/02
Hong Kong	BATB	1/1/02	5/02
	JIAC	**4/1/02**	**9/30/02**
Honolulu Con	BATB	1/1/02	5/02
	Extreme	2/02	12/31/02
	UX	5/10/02	9/28/02
Houston Edw	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Houston MNS	Bears	10/26/01	
	Kilimanj	3/8/02	
	T40	5/17/01	1/3/03
Houston SCH	DIA	1/18/93	7/12/02
	DIS	7/30/94	7/12/02
Hull	AIWC	1/12/02	6/30/02
	HB	4/1/02	10/31/02
	LOLL	3/1/02	6/30/02
	Nsync	3/1/02	6/30/02
Huntsville	DIS	5/1/01	4/04
	Solarmax	**3/15/02**	**3/14/03**
	SpaceSta	5/24/02	5/05
Hutchinson	Bears	10/5/01	
	SAA	12/14/01	6/13/02
	Solarmax	**3/15/02**	**3/14/03**
Ichikawa	**CTPA**	**4/1/02**	**6/30/02**
Indianapolis CMI	AJ	3/18/02	5/30/02
	Bears	11/01	5/02
	GC	**5/31/02**	**7/4/02**
	SAA	**3/1/02**	**8/30/02**
Indianapolis WR	Closed	1/15/01	5/02
	CTPA	**5/1/02**	**8/31/02**
	SpaceSta	5/23/02	4/04
	UX	5/22/02	10/9/02
Irvine Edw	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Jackson MS	ATSOT	3/1/01	5/31/02
	UGs	**5/3/02**	**9/3/02**
Jakarta	Trex	12/15/01	12/14/02
Jersey City	ALBT	5/18/02	
	HB	10/12/01	10/02

Theater	Film	Open	Close
	JIAC	3/14/01	5/02
	OO	9/4/01	5/02
Jupiter Crn	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
	Whales	1/1/02	6/30/02
Kagawa	**Bears**	**4/1/02**	**9/8/02**
Kansas City Sci	HB	10/19/01	9/30/02
	L&C	**4/22/02**	**10/22/02**
	MOE	2/1/02	7/30/02
Kansas City Zoo	AJ	4/1/02	5/20/02
	BATB	1/1/02	5/02
	Kilimanj	3/30/02	12/31/02
	OO	5/21/02	12/31/02
Kaohsiung	CTPA	1/9/02	11/8/02
	Cyberwor	6/29/01	6/20/02
Karlshamn	E3Dcc	6/25/01	9/15/02
	Everest	9/15/01	9/15/02
Karuizawa Sei	BATB	1/1/02	5/31/02
	CTPA	3/20/02	7/20/02
	SpaceSta	4/20/02	12/31/02
Katoomba	CDS	12/10/01	6/10/02
King of Prussia UA	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Kofu	CV	4/13/02	6/30/02
Krakow IT	AEK	12/15/01	6/11/03
	ATSOT	**4/26/02**	**8/31/02**
	Everest	**2/15/02**	**10/21/02**
	ITD	12/15/01	12/14/02
	Trex	12/15/01	12/14/02
KSC 2	**SpaceSta**	**4/19/02**	**4/18/04**
Kuwait City	Cyberwor	12/25/00	12/24/02
	ITD	12/25/00	12/24/02
	MOE	5/02	5/03
La Coruna	BATB	1/1/02	9/30/02
Laie	Dolphins	5/1/01	4/04
Langley FP	BATB	1/1/02	5/02
	SpaceSta	**4/26/02**	**4/25/05**
Las Palmas	BATB	1/1/02	10/02
	TTL	5/30/01	5/29/02
Las Vegas Imx	BATB	1/1/02	5/02
	HaunCast	3/12/02	10/31/02
	MOE	10/1/01	9/30/02
	Nsync	3/1/02	9/30/02
	SpaceSta	**4/19/02**	**4/18/04**
Lehi	Nsync	3/1/02	6/30/02
	UX	5/10/02	9/28/02
Leon Exp	GN	12/1/01	5/31/02
Leon Ram	BATB	1/1/02	5/02
Lincolnshire Reg	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Little Rock	MTA	1/19/02	
	SAA	**9/22/01**	**5/9/02**
	UX	5/10/02	9/28/02
London BFI	BATB	12/27/01	5/02
	Cyberwor	12/01	
	HaunCast	12/01	
	ITD	1/02	6/02
	SAA	**10/19/01**	
	SpaceSta	**4/27/02**	**4/26/03**
London ONT	JIAC	12/15/01	6/30/02
London SM	HB	10/11/01	10/31/03
	SpaceSta	5/28/02	5/27/03
	Trex	7/21/01	7/20/02
Los Angeles CSC	HB	10/14/01	9/30/02
	SpaceSta	4/19/02	4/19/03
Los Angeles Loe	BATB	1/1/02	5/02
	CTPA	9/14/01	
	SpaceSta	**4/19/02**	**10/18/02**
	UX	5/10/02	9/28/02
Los Angeles NA	BATB	1/1/02	5/02
	SpaceSta	**4/19/02**	**5/31/03**
	UX	5/10/02	9/28/02
Louisville	Extreme	3/16/02	9/02
	HB	1/5/02	6/02
Lubbock	AJ	11/16/01	5/15/02
	LW	2/1/02	8/02
	Nsync	3/1/02	6/1/02
	SAA	**5/17/02**	**11/16/02**
Lucerne	Alaska	2/2/02	7/30/02
	BP	5/1/00	
	MWH	**11/2/01**	**5/31/02**
Madrid	CDS	10/24/01	
	CTPA	3/15/02	2/28/03
	E3D	10/26/00	
	Extreme	6/22/00	6/23/02
	MOE	10/28/99	
Malta	Africa	2/8/01	
	Cyberwor	5/02	
	E3D	3/02	
	Everest	12/6/00	
	Extreme	12/6/00	
	ITD	9/14/01	
	Trex	11/30/01	
Manchester UCI	Cyberwor	11/10/00	5/9/02
	E3D	8/3/01	6/30/02
	HB	10/12/01	9/30/02
	Trex	2/25/02	2/24/03
Melbourne WBS	AEK	2/02	6/30/02
	AlienAdv	3/14/02	3/31/03
	BATB	1/1/02	5/02
	BP	2/02	6/30/02
	CDS	**2/18/02**	**6/30/02**
	HaunCast	9/13/01	9/30/02
	SAA	**10/25/01**	**4/24/04**
	SpaceSta	4/19/02	4/04
	Trex	2/02	6/30/02
Melzo	MOE	1/1/02	6/30/02
Memphis Muv	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Memphis Pink	JIAC	3/2/02	6/28/02
	Trex	11/3/01	5/26/02
Menlyn ISA	BATB	1/1/02	5/02
	BP	2/02	9/30/02
	Extreme	**6/22/01**	**3/22/03**
	GC	**4/1/02**	**10/31/02**
Mexico City Pap	Bears	3/1/02	11/1/02
	HB	3/21/02	7/31/02
	JIAC	9/14/01	5/13/02
	Trex	5/14/02	1/13/03
Miami Imx	BATB	1/1/02	5/02
	CTPA	3/4/02	9/3/02
	SpaceSta	5/1/02	4/04
Milan WVC	BATB	1/18/02	5/02
Milwaukee	AJ	11/9/01	6/13/02
	GC	9/29/01	6/13/02
	OO	3/1/02	9/30/02
Mississauga FP	BATB	1/1/02	5/02
Mobile	CTPA	1/9/02	6/10/02
	FEOC	1/1/02	7/1/02
Monrovia Krik	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Montpellier Gau	AEK	6/13/01	6/12/02
	Cyberwor	1/1/01	12/03
Montreal FP	BATB	1/1/02	5/02
Montreal VP	SpaceSta	4/19/02	4/18/03
Morelia Ram	BATB	1/1/02	5/02
Mumbai	**Everest**	**4/5/02**	**5/4/03**
	GC	8/15/01	8/14/02
Munich	CDS	1/17/02	6/30/02
	Extreme	4/12/99	6/30/02
	GC	4/2/01	12/31/02
	HB	**4/18/02**	**4/30/03**
	MOE	4/2/01	12/31/02
	OM	8/31/01	12/31/02
	SAA	6/14/01	6/13/02
	SpaceSta	5/28/02	5/27/03
	UGs	2/1/02	
Murrieta	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Myrtle Beach	BATB	1/1/02	5/02
	HaunCast	2/02	12/31/02
	LW	**5/1/02**	
	OM	3/1/02	2/28/03
	SpaceSta	4/02	
Nagano Hot	BATB	1/1/02	5/02
Nagasaki SM	MJTTM	9/1/01	9/30/02
	SE	8/14/01	8/31/02
	Whales	7/17/01	7/29/02
Nagoya OT	**OO**	**4/2/02**	**6/30/02**
Nashville Reg	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
New Orleans	JIAC	1/9/02	7/9/02
	SpaceSta	4/19/02	8/30/02
New Rochelle Reg	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
New York AMNH	Bears	5/02	
	Closed	9/22/01	5/13/02
New York Loe	BATB	1/1/02	5/02
	CTPA	9/14/01	
	SpaceSta	**4/19/02**	**10/18/02**
	UX	5/10/02	9/28/02
Newport	BATB	1/1/02	5/02
	ITD	2/02	8/31/02
	UX	5/10/02	9/28/02
Niagara	SpaceSta	5/31/02	9/30/03
Norwalk	MOE	1/1/01	12/31/02
	SAA	1/18/02	6/13/02
	T40	1/18/01	6/13/02
	T90	11/20/98	12/03
	Whales	1/1/01	12/31/02
Nuremburg	ATSOT	12/22/01	12/31/02
	BP	11/28/01	11/27/02
	Extreme	12/22/01	12/22/02
	GC	11/28/01	11/29/02
	LS	11/28/01	11/27/02
	RSATM	11/28/01	5/31/02
	SpaceSta	**5/9/02**	**12/31/02**
	Trex	2/7/02	2/6/03
	WAMnv	**5/2/02**	**9/1/02**
Oakland	Antarc	1/1/01	3/30/03
	MOE	1/1/02	6/30/02
	Solarmax	9/15/00	3/30/03
	TBAA	1/1/02	6/30/02
Oklahoma City	CDS	10/19/01	5/31/02
	PDF	**3/8/02**	**8/31/02**
	TBAA	3/8/02	8/31/02
Ontario Edw	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Orlando Muv	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Orlando SC	CDS	3/22/02	7/31/02
	GC	3/8/02	9/27/02
	JIAC	9/29/01	
	MOE	3/1/01	6/30/02
Osaka Sci	WAMnv	3/1/02	5/31/02
Osaka Sun	BATB	1/1/02	5/02
	SpaceSta	4/19/02	4/04
Oslo	BATB	1/1/02	5/02
	HaunCast	2/02	6/30/02
	MOE	10/1/01	6/30/02
	SpaceSta	5/28/02	11/03
	Trex	4/12/00	12/31/02
Oulu	**Niagara**	**4/13/02**	**4/27/03**
Paris Geo	CDS	2/5/02	1/31/03
	CTPA	4/3/02	4/2/03
	MJTTM	12/5/01	
	Nsync	1/16/02	
	OM	2/5/02	2/28/03
	OrigLife	6/26/01	
	WAMnv	1/10/00	
Penrith	Everest	10/1/01	9/30/03
	Rheged	7/1/00	
	SAA	**3/8/02**	**3/7/03**
Pensacola	LS	3/8/02	9/1/02
	MOF	11/8/96	
	TF	7/2/96	
Perth	AlienAdv	7/12/01	5/31/02
	AllAcces	11/22/01	
	Cyberwor	12/20/01	
	E3D	7/12/00	
	Extreme	9/10/01	
	SAA	2/14/02	
Philadelphia	AJ	1/11/02	6/6/02
	LW	9/28/01	5/9/02
	SAA	4/5/02	9/26/02
	UX	5/10/02	9/28/02
Phoenix	LW	6/1/01	6/1/02
	OO	**5/28/02**	**12/1/02**
	SAA	2/16/02	8/15/02
Pitea	AlienAdv	12/25/01	12/25/02
	CV	**4/6/02**	**4/10/03**
Pittsburgh CSC	**CDS**	**4/26/02**	**6/16/02**
	SAA	11/3/01	8/1/02

Theater	Film	Open	Close
	Solarmax	4/12/02	10/17/02
Poitiers Imax	CTPA	2/1/02	1/31/03
	OM	1/02	
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers Solido	Trex	2/1/00	1/31/03
Portland	Amazon	1/1/02	5/30/02
	MOE	11/2/01	6/15/02
	SpaceSta	4/19/02	4/19/03
Providence Imx	BATB	1/1/02	5/02
	CTPA	3/6/02	6/22/02
	SpaceSta	5/9/02	9/18/02
Puebla	SE	3/15/02	9/14/02
Quebec	BATB	1/1/02	5/02
	CTPA	2/8/02	10/22/02
	OO	**4/26/02**	**9/15/02**
	SpaceSta	5/02	9/02
Raleigh Exp	**AIWC**	**5/31/02**	**1/5/03**
	GP	11/16/01	5/31/02
	MOE	11/16/01	5/31/02
	SAA	**3/15/02**	**12/31/02**
Regina	Galapago	9/1/01	6/30/02
	HB	**4/19/02**	**10/20/02**
	OO	3/8/02	10/8/02
Reno Fleisch	JIAC	2/5/02	6/3/02
	Wolves	10/9/01	5/02
Richmond SMV	BATB	1/1/02	5/27/02
	LW	4/15/02	12/31/02
	TR	5/1/02	9/30/02
Roanoke	Wildfire	10/1/01	5/30/02
Rochester Cmk	**ATSOT**	**2/8/02**	**6/30/02**
	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Rochester MSC	JIAC	10/25/01	
Sacramento Imx	BATB	1/1/02	5/02
	MOE	10/1/01	6/30/02
	SpaceSta	5/1/02	4/04
Sagamihara	**OO**	**4/23/02**	**9/30/02**
Saint Augustine	BATB	1/1/02	5/02
	Trex	3/17/02	8/31/02
Saint Louis Arch	**L&C**	**5/25/02**	**5/23/03**
Saint Louis SC	AIWC	5/3/02	9/2/02
	Dolphins	1/4/02	5/2/02
Saint Paul	**SAA**	**2/7/02**	**10/14/02**
Saitama	CTPA	3/9/02	6/2/02
San Antonio 2D	Alamo		
	Extreme	**12/18/01**	**9/30/02**
	UX	5/10/02	9/28/02
San Antonio 3D	BATB	1/1/02	5/02
	SpaceSta	5/3/02	11/2/02
San Diego NHM	OO	3/31/01	12/31/02
San Diego RHF	AJ	10/5/01	5/16/02
	Bears	1/11/02	8/02
	HB	3/8/02	11/02
	MTM	1/12/01	6/30/02
	SpaceSta	5/17/02	2/03
San Francisco Loe	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
San Jose	BATB	1/1/02	5/02
	BP	2/5/02	5/3/03
	CV	2/02	10/1/02
	MOE	2/5/02	12/31/02
	MTM	2/02	5/3/03
	SAA	2/02	10/3/02
	SpaceSta	5/1/02	5/1/03
San Juan CC	BATB	1/1/02	5/02
San Simeon	HCBTD	8/17/96	
Sandton ISA	AEK	2/02	2/28/03
	Africa	3/15/02	
	AIWC	2/02	9/9/03
	BATB	1/1/02	5/02
	BP	2/02	2/28/03
Sandy	BATB	1/1/02	5/20/02
	SAA	8/24/01	8/23/02
	Solarmax	9/14/01	8/1/02
	UX	5/10/02	9/28/02
Seattle Dome	**Dolphins**	**5/25/02**	**5/24/03**
	OO	10/10/01	10/9/02
Seattle PSC 1	HB	3/1/02	9/30/02
Seattle PSC 2	BATB	1/1/02	5/02
	SpaceSta	5/17/02	5/04
Sedona	Sedona	3/28/98	12/31/03
	UX	5/10/02	9/28/02
Seoul	LW	12/22/01	7/1/02
Shakopee	**AIWC**	**5/1/02**	**10/1/02**
Shanghai 3D	Trex	9/1/01	8/31/02
Shanghai Dome	CTPA	12/18/01	12/17/02
	IOTS	9/1/01	8/31/02
Shreveport	AJ	3/17/02	11/1/02
	MOE	9/8/01	7/30/02
Singapore DC	E3D	6/1/01	5/31/02
	GC	5/26/01	7/3/02
	OnGuard	2/13/99	12/03
Singapore SC	BATB	1/1/02	5/02
	DIS	2/02	5/31/02
	DIS	3/11/02	5/19/02
	HB	5/20/02	10/31/02
Sinsheim	ITD	5/98	
	L5	10/26/96	
	SpaceSta	**5/9/02**	**5/8/04**
	Trex	3/18/99	
	UGs	4/7/00	
Sioux Falls	Alaska	2/2/02	6/14/02
	MOE	9/1/01	12/31/02
	Whales	**9/1/01**	**6/3/02**
Speyer IMAX	BATB	1/1/02	5/02
Speyer Imax	Extreme	2/02	6/1/02
Spokane	**Alaska**	**3/15/02**	**9/15/02**
	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Stockholm	AEK	3/1/00	12/31/02
	Dolphins	11/24/00	
	E3Dcc	5/5/00	
	HB	11/30/01	
	JIAC	3/1/02	3/7/03
	SAA	9/21/01	
	SpaceSta	5/17/02	
	Trex	5/18/01	
Strasbourg UGC	BATB	1/1/02	5/02
Sudbury	AIWC	9/4/01	10/7/02
	Amazon	5/6/02	9/5/02
	Galapago	9/4/01	6/30/02
	GF	1/00	12/02
	MJTTM	**1/7/02**	**7/19/02**
	MOE	1/1/01	6/30/02
Sydney WBS	**AlienAdv**	**8/28/01**	**12/31/02**
	CDS	12/24/99	5/31/02
	CTPA	3/14/02	3/04
	Galapago	6/30/01	6/30/02
	HaunCast	9/20/01	8/31/02
	JIAC	2/15/02	7/15/02
	SAA	**10/25/01**	**4/24/04**
	SpaceSta	4/19/02	4/04
Syracuse	GC	4/1/01	5/17/02
	LW	5/18/02	11/02
	MOE	10/1/01	9/2/02
	SupeSpee	9/1/97	6/30/02
	T40	2/9/02	6/30/02
	UGs	9/1/01	5/30/02
Taejon NSM	Niagara	1/1/02	12/31/02
Taichung NMNS	Cyberwor	1/1/02	12/31/02
	JIAC	8/28/01	7/7/02
Taipei AM	CTPA	7/5/01	6/30/02
	GN	3/30/01	9/30/02
	HB	**5/1/02**	**5/10/03**
	Solarmax	3/1/01	2/28/03
Taipei MCRC	Bears	7/1/01	7/1/02
	FOTA	**1/02**	**12/02**
Tampa Cha	BATB	1/1/02	5/02
	OM	3/15/02	9/30/02
	UX	5/10/02	9/28/02
Tampa MOSI	BATB	1/1/02	5/02
	SAA	11/16/01	6/27/02
	SpaceSta	5/24/02	5/04
Tampico Ram	BATB	1/1/02	5/02
Tempe Imx	BATB	1/1/02	5/02
	CTPA	**3/11/02**	**7/31/02**
	SpaceSta	5/1/02	4/04
Tianjin	Niagara	1/1/01	12/02
Tijuana	BATB	1/1/02	5/02
	Bears	5/22/02	9/22/02
	OO	10/18/01	12/31/02
Tokyo Sei	SpaceSta	4/25/02	4/30/04
Tokyo TSC	**Bears**	**3/2/02**	**6/23/02**
Toronto FP	BATB	1/1/02	5/02
Toronto OP	Africa	10/15/01	5/25/02
	ALBT	**5/18/02**	**11/30/03**
	BP	9/25/97	5/31/02
	CDS	5/18/02	9/15/02
	CTPA	9/15/01	9/15/02
	Dolphins	3/1/00	9/4/02
	Everest	3/1/99	9/4/02
	JIAC	3/1/01	9/4/02
	MOE	10/1/01	5/31/02
Toronto OSC	CDS	6/23/01	
	Cyberwor	11/10/00	5/3/02
	HB	10/12/01	10/12/02
	IOTS	1/8/01	
	JGWC	5/10/02	
Tsuruga	**HB**	**4/1/02**	**6/30/02**
Tulsa Cmk	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Umhlanga ISA	BATB	1/1/02	5/02
Valencia Edw	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Valencia Spn	BP	9/1/01	8/30/02
	MOE	1/3/02	6/30/02
	OO	7/14/01	7/12/02
	WABOS	5/1/00	5/31/03
Vancouver Imx	BATB	1/1/02	5/02
	SpaceSta	5/02	12/31/02
Vancouver SW	LW	6/30/01	6/30/02
	OTW	5/1/02	11/15/02
	TR	2/2/02	5/5/02
Vantaa	Everest	9/1/01	8/30/02
Victoria	Alaska	6/1/01	9/19/02
	GF	**1/17/02**	**9/9/02**
	JIAC	9/28/01	5/30/02
	MOE	11/5/01	6/30/02
	SAA	**3/8/02**	**1/15/03**
	SpaceSta	5/31/02	12/31/02
	Whales	5/31/02	9/19/02
Villahermosa	**Trex**	**3/15/02**	**9/15/02**
Virginia Beach	BATB	1/1/02	5/02
Warner Robins	TF	7/92	
Warsaw IT	BATB	1/1/02	5/02
	CDS	**2/22/02**	**8/31/02**
	Cyberwor	2/02	9/6/02
	WOC	**11/2/01**	**6/30/02**
Wash NASM	CV	8/8/96	
	SpaceSta	**4/17/02**	
	TF	7/1/76	
Wash NMNH	Everest	10/11/01	10/10/02
	Galapago	10/27/99	
West Nyack Imx	BATB	1/1/02	5/02
	HB	3/11/02	9/30/02
	SpaceSta	5/1/02	4/04
Winnipeg	BATB	1/1/02	5/02
	HB	3/1/02	9/30/02
Woodbridge FP	BATB	1/1/02	5/02
	SpaceSta	**4/26/02**	**4/25/05**
Woodridge Cmk	BATB	1/1/02	5/02
	UX	5/10/02	9/28/02
Wuerzburg	BP	11/01	
	Cyberwor	12/15/00	
	Galapago	12/15/00	
	GC	**7/1/01**	**12/31/02**
	HaunCast	12/1/01	7/31/02
	ITD	11/01	
	MOE	4/16/01	12/31/02
	MWH	**11/15/01**	**5/31/02**
	OM	11/15/01	5/30/02
	S&R	11/01	
	STTM	12/13/00	12/31/02
	Trex	12/15/00	
	WAMnv	3/20/02	11/30/02
Yellowstone	Bears	3/02	3/03
	Extreme	11/1/99	10/31/02
Yokohama SC	CTPA	3/23/02	3/22/03
Zion	GAW	5/01	5/02
	L&C	**4/26/02**	**10/31/02**
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim.(ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		TVA
FOTA	Flight of the Aquanaut	1992		SLC
Galapago	Galapagos	1999	3D	IMAX
GAW	Great American West	1996		JQH
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		TVA
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis and Clark	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		TVA
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
MWH	Majestic White Horses, The	2001		MRF
Niagara	Niagara	1987		DCI
Nsync	'N Sync: Bigger than Live	2001		NMF
OM	Ocean Men	2001		nWP
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		GEO
OTW	On The Wing	1986		IMAX
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PDF	Patrouille de France, La	1999		DCI
Rheged	Rheged: The Lost Kingdom	2000		unk
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SacrSite	Sacred Site (aka NOTC)	1986		DCI
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SpaceSta	Space Station	2002	3D	IMAX
STTM	Ski to the Max	2000		WBF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TTL	To The Limit	1989		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
UX	Ultimate X	2002		BVP
WABOS	We Are Born of Stars	1985	3D	IMAX
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
ZC	Zion Canyon	1994		WCPI

May 2002 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
95	BATB	12	LW	5	T40	2	GN	1	OnGuard
66	SpaceSta	11	Dolphins	4	AllAcces	2	L5	1	OrigLife
45	UX	10	AEK	4	DIA	2	MOF	1	Ozarks
39	MOE	10	Galapago	4	LS	2	OTW	1	PDF
35	HB	10	Whales	4	MTM	2	SE	1	Rheged
33	SAA	9	AJ	4	MWH	2	STTM	1	ROF
29	Trex	9	CV	4	TBAA	2	Wolves	1	RSATM
24	CTPA	9	OM	4	TF	1	Alamo	1	SacrSite
20	JIAC	8	Kilimanj	4	WAMnv	1	Antarc	1	Sedona
19	Cyberwor	8	Nsync	4	WOC	1	EMSH	1	SOA
19	HaunCast	7	AIWC	3	Africa	1	FEOC	1	T90
17	Bears	6	Alaska	3	ALBT	1	FOTA	1	TTL
16	Extreme	6	AlienAdv	3	IOTS	1	GAW	1	WABOS
16	ITD	6	DIS	3	S&R	1	GP	1	Wildfire
16	OO	6	L&C	3	SupeSpee	1	HCBTD	1	ZC
15	CDS	6	Solarmax	3	TR	1	HH		
15	GC	6	UGs	2	Amazon	1	JGWC		
13	BP	5	ATSOT	2	Beavers	1	LOLL		
13	E3D	5	MJTTM	2	GF	1	MOTM		
12	Everest	5	Niagara			1	MTA		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

Adolph Coors Company
P.O. Box 4030
Golden, CO 80401 USA
Tel: 800-642-6116
www.coors.com

aGepro Cinéma
100 Rue de Sevres
Boulogne, 92100 FRANCE
Tel: +33-1-46 03 01 77
Fax: +33-1-48 25 86 17

Atlas Speciality Lighting
1111 W. 22nd Street
Hialeah, FL 33010 USA
Tel: 305-885-8941
Fax: 305-888-2973
www.asltg.com

Big Films, Inc.
995 Wellington St., Suite 200
Montreal, QC H3C 1V3 CANADA
Tel: 514 878 9999
Fax: 514 878 0617

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SHORTS

Shrek clip shown in Bristol

A three-minute, LF 3D clip of **DreamWorks Pictures'** ***Shrek*** was screened at the **Animated Encounters** festival at the **IMAX Theatre at-Bristol** (England) at the end of April, even though no official plans for a general release of the LF edition have been announced. Also shown in the festival were ***Encounter in the Third Dimension*** and **Nina Paley**'s short ***Pandorama***.

The *Shrek* clip was arranged by **Aardman Animations**, producer of the Wallace and Gromit shorts and *Chicken Run*, which was released by DreamWorks. Bristol-based Aardman conducted tests for an animated LF film last November, although presenter **Tom Barnes** showed no LF footage and provided no details about the subject of the project.

Announced in the summer of 2000, the LF 3D version of *Shrek* was originally planned for a November 2001 release, six months after playing in conventional theaters. Imax was slated to distribute, and had reportedly put up $10 million for conversion of the animated blockbuster. But in October, shortly after Imax's stock price dropped 80% in six weeks, the LF release was canceled.

However, a team of animators at **Pacific Data Images** has steadily continued the repurposing work since then, and DreamWorks' president **Jeffrey Katzenberg** has hinted in interviews that the LF edition might be released if enough giant-screen theaters were available to lease it. This has led to persistent rumors throughout the LF industry that the film's release was imminent, rumors the Bristol screening will do nothing to squelch.

Shinagawa IMAX opens in Tokyo

Tokyo, which lost its IMAX theater in February (*see Shorts, LFX January 2002*), now has a new one. The **Mercian Shinagawa IMAX Theatre** opened on April 25, the second IMAX screen built by Japan's **Seibu Group**. (The first was the **Mercian Karuizawa IMAX Theatre**, which opened in December 2000.)

The 243-seat 3D SR house is located in the Shinagawa Prince Hotel, which, with a live theater, bowling alley, and a 10-screen multiplex, is becoming known as the "entertainment hotel."

The IMAX theater opened with ***Space Station*** and a special appearance by Japanese astronaut **Koichi Wakata**.

Astronaut Koichi Wakata (center) attended the opening of the Mercian Shinagawa IMAX Theatre in Tokyo.

Country music film resumes

The country music LF project variously known as *Twang* and *Music Country* has resumed production, following the settlement of a legal dispute. It is now tentatively titled ***Our Country***.

As reported here last year (*see The Biz, LF Examiner, May 2001*), the film's sponsor, **Gaylord Entertainment**, was sued by **Project 8, LLC**, the production company that had shot the film, for allegedly not paying Project 8 and other vendors promptly, and for failing to make a charitable contribution that had been a key incentive in obtaining the participation of many of the films country music performers.

Gaylord settled the suit earlier this year and has engaged Nashville producer **Tom Neff** and LF director **Keith Melton** to complete the film. Melton tells *LFX* that he and Neff are restructuring the film to emphasize the connection between country music and the history of the U.S. They plan to shoot a new ending in New York City on July 4 and expect to show some footage at the GSTA conference in the fall.

Melton says that selection of a distributor and setting of a release date are imminent.

Siberia begins shooting

German production companies **Egoli Tossell Film AG** and **Cine Dok GmbH** have begun shooting in Russia for ***Secrets of Siberia***. Director **Frank Mueller** and cinematographer **Rodney Taylor** went to St. Petersburg and Lake Baikal for test shooting and scouting in April, and will return in October to film in Moscow, Irkutsk, the Amur Valley, and on the Pacific Ocean. The filmmakers expect to screen footage from this spring's shoot at the **Giant Screen Theater Association** conference in the fall. The film is set for release in spring of 2004.

Texas film under way

Al Reinert, director of the Oscar®-nominated documentary *For All Mankind* and co-writer of *Apollo 13*, has begun filming ***A Land Called Texas*** for the **Texas State History Museum Foundation**. The Austin museum's 389-seat IMAX 3D theater opened in April 2001.

Reinert and DP **Sean Phillips** began shooting in late April, and have captured rodeo champ **Jerry Diaz**, a massive horse roundup, and murals in the barrios of San Antonio, according to producer **Susan Vogelfang**. Principal photography will wrap in October, with a release set for April 2003.

*(See **SHORTS** on page 11)*